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A
K E Y
 TO THE
CLASSICAL PRONUNCIATION
 OF
Greek and Latin Proper Names,
 IN WHICH
 The Words are accented and divided into Syllables exactly as they ought to be
 pronounced;
 WITH
 REFERENCES TO RULES,
 WHICH SHOW THE ANALOGY OF PRONUNCIATION,
 To which is added,
A COMPLETE VOCABULARY
 OF
Scripture Proper Names,

Divided into Syllables, and accented according to Rules drawn from Analogy and
 the best Usage.

CONCLUDING WITH
OBSERVATIONS
 ON THE
Greek and Latin Accent and Quantity
 WITH

Some probable Conjectures on the Method of freeing them from the Obscurity
 and Confusion in which they are involved, both by the Ancients and Moderns.

“ Si quid novisti rectius istis
 “ Candidus imperti: si non his utere mecum.” HOR.

By JOHN WALKER,
 Author of the CRITICAL PRONOUNCING DICTIONARY, &c. &c.

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P R E F A C E.

THE Critical Pronouncing Dictionary of the English language naturally suggested an idea of the present work. Proper names from the Greek and Latin form so considerable a part of every cultivated living language, that a Dictionary seems to be imperfect without them. Polite scholars, indeed, are seldom at a loss for the pronunciation of words they so frequently meet with in the learned languages: but there are great numbers of respectable English scholars, who, having only a tincture of classical learning, are much at a loss for a knowledge of this part of it. It is not only the learned professions that require this knowledge, but almost every one above the merely mechanical. The professors of painting, statuary, and music, and those who admire their works; readers of history, politics, poetry; all who converse on subjects ever so little above the vulgar have so frequent occasion to pronounce these proper names, that whatever tends to render this pronunciation easy, must necessarily be acceptable to the public.

The proper names in Scripture have still a higher claim to our attention. That every thing contained in that precious repository of divine truth should be rendered as easy as possible to the reader, cannot be doubted: and the very frequent occasions of pronouncing Scripture proper names, in a country where reading the Scripture makes part of the reli-

gious worship, seem to demand some work on this subject more perfect than any we have hitherto seen.

I could have wished it had been undertaken by a person of more learning and leisure than myself; but we often wait in vain for works of this kind, from those learned bodies which ought to produce them, and at last are obliged, for the best we can get, to the labours of some necessitous individual. Being long engaged in the instruction of youth, I felt the want of a work of this kind, and have supplied it in the best manner I am able. If I have been happy enough to be useful, or only so far useful, as to induce some abler hand to undertake the subject, I shall think my labour amply rewarded. I shall still console myself with reflecting, that he, who has produced a prior work, however inferior to those that succeed it, is under a very different predicament from him, who produces an after-work, inferior to those that have gone before.



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INTRODUCTION.

THE pronunciation of the learned languages is much more easily acquired than that of our own. Whatever might have been the variety of the different dialects among the Greeks, and the different provinces of the Romans, their languages now being dead, are generally pronounced, according to the respective analogies of the several languages of Europe, where those languages are cultivated, without partaking of those anomalies to which the living languages are liable.

Whether one general uniform pronunciation of the ancient languages be an object of sufficient importance to induce the learned to depart from the analogy of their own language, and to study the ancient Latin and Greek pronunciation, as they do the etymology, syntax, and prosody of those languages, is a question not very easy to be decided. The question becomes still more difficult when we consider the uncertainty we are in respecting the ancient pronunciation of the Greeks and Romans, and how much the learned are divided among themselves about it *. Till these points are settled, the

* Middleton contends that the initial *c* before *e* and *i* ought to be pronounced as the Italians now pronounce it; and that *Cicero* is neither *Sisero*, as the French and English pronounce it; nor *Kikero*, as Dr. Bentley asserted; but *Tchitchero*, as the Italians pronounce it at this day. This pronunciation, however, is derided by Lipsius, who affirms that the *c* among the Romans had always the sound of *k*. Lipsius says too, that of all the European nations, the British alone pronounce the *i* properly; but Middleton asserts, that of all nations they pronounce it the worst. Middleton de La. Liter. Pronun. Dissert.

Lipsius, speaking of the different pronunciation of the letter *G* in different countries, says:

Nos hodiè quām peccamus? Italorum enim plerique ut *Z* expriment, Galli & Belgia ut *J* Consonantem. Itaque illorum est *Lezere*, *Fuzere*:

English may well be allowed to follow their own pronunciation of Greek and Latin, as well as other nations, even though it should be confessed that it seems to depart more from what we can gather of the ancient pronunciation than either the Italian, French, or German *. For why the English should

Fuere: nostrum, *Leiere*, *Fuere* (*Lejere*, *Fujere*). *Omnia imperitè, ineptè*. Germanos saltem audite, quorum sonus hic germanus, *Legere*, *Tegere*; ut in *Lego*, *Tego*, nec umquam variant. at nos ante I. E. *Æ. Y.* semper dicimusque *Jemmar*, *Jatulos*, *Jinjivam*, *Jyrum*; pro istis, *Germanam*, *Geatulos*, *Gingivam*, *Gyrum*. Mutemus aut vapulemus. Lipsius. De Rect. Pron. Ling. Lat. pag. 71.

Hinc factum est ut tanta in pronunciando varietas extiteret ut pauci inter se in literarum sonis consentiant. Quod quidem mirum non esset, si indocti tantum à doctis in eo, ac non ipsi etiam aliqui erudit inter se magna contentione dissiderent. Adolp. Meker. De Lin. Græc. vet. Pronun. cap. 2. pag. 15.

* Monsieur Launcelot, the learned author of the Port-Royal Greek Grammar, in order to convey the sound of the long Greek vowel *η*, tells us, it is a sound between the *e* and the *a*, and that Eustathius, who lived towards the close of the twelfth century, says, that *βη*, *βη̄*, is a sound made in imitation of the bleating of a sheep; and quotes to this purpose this verse of an ancient writer called Cratinus:

'Ο δηλιθίος απτερε πειθατο, βη̄, βη̄, λέγως θαΐζει.

Is fatuus periinde ac ovis, bē, bē, dicens incedit.

He, like a silly sheep, goes crying *baa*.

Caninius has remarked the same, Hellen. p. 26. *E longum*, cuius sonus in ovium balatu sentitur, ut Cratinus et Varro tradiderunt. The sound of *e* long may be perceived in the bleating of sheep, as Cratinus and Varro have handed down to us.

Eustathius likewise remarks upon the 499. v. of Iliad. I. that the word *βλόψ* έτεν δ τον ελιψηδεας ηχο μιμησιας κατα τος παλαινς βη̄ ηχοι μιμησι προσατων φυτησ. Κρατινος. *βλόψ*. est Clepsydra sonus, ex imitatione secundum veteres: et *βη̄* imitator vocum ovium. *Blops*, according to the ancients, is a sound in imitation of the Clepsydra, as *Baa* is expressive of the voice of sheep. It were to be wished that the sound of every Greek vowel had been conveyed to us by as faithful a testimony as the *ητα*; we should certainly have had a better idea of that harmony for which the Greek language was so famous, and in which respect Quintilian candidly yields it the preference to the Latin.

Aristophanes has handed down to us the pronunciation of the Greek diphthong *αυ* *αυ*, by making it expressive of the barking of a dog. This pronunciation is exactly like that preserved by nurses and children among us to this day in *bow wow*. This is the sound of the same

pay a compliment to the learned languages, which is not done by any other nation in Europe, it is not easy to conceive; and as the colloquial communication of learned individuals of different nations so seldom happens, and is an object of so small importance, it is not much to be regretted, that when they meet they are scarcely intelligible to each other *.

But the English are accused not only of departing from the genuine sound of the Greek and Latin vowels, but of violating the quantity of these languages, more than any other nation in Europe. The author of the *Essay upon the Harmony of Language* gives us a detail of the particulars by which this ac-

same letters in the Latin tongue; not only in proper names derived from Greek, but in every other word where this diphthong occurs. Most nations in Europe, perhaps all but the English, pronounce *audio* and *laudo*, as if written *owdio* and *lowdo*; the diphthong sounding like *ou* in *loud*. Agreeably to this rule, it is presumed, that we formerly pronounced the apostle *Paul*, nearer the original than at present. In Henry the Eighth's time it was written *St. Poules*, and sermons were preached at *Poules croft*. The vulgar, generally the last to alter, either for the better or worse, still have a jingling proverb with this pronunciation, when they say *as old as Poules*.

The sound of the letter *u* is no less sincerely preserved by Plautus, in *Menæch*, page 622, edit. Lambin, in making use of it to imitate the cry of an owl—

“ 'MEN. Egon' dedi? PEN. Tu, Tu, istic, inquam. vin' afferri
“ Noctuam,

“ Quæ tu, tu, usque dicat tibi? nam nos jam nos defessi sumus.”

It appears here, says Mr. Foster, in his defence of the Greek accents, page 129, “ that an owl's cry was *tu, tu*, to a Roman ear, as “ it is *too, too*, to an English.” Lambin, who was a Frenchman, observes on the passage, “ Alludit ad noctuæ vocem seu cantum, *tu, tu*, “ seu *too, too*.” He here alludes to the voice or noise of an owl. It may be farther observed, that the English have totally departed from this sound of the *u* in their own language, as well as in their pronunciation of Latin.

* Erasmus se adfuisse olim commemorat cum die quodam soleani complures principes legati ad Maximilianum Imperatorem salutandi causâ advenissent; Singulosque Gallum, Germanum, Danum, Scotum, &c. orationem Latinam, ita barbarè ac vastè pronunciâsse, ut Italî quibusdam nihil nisi risum moverint, qui eos non Latinè sed suâ quæque lingua, locutos jurâsse. Middleton, *De Lat. Lit. Pronun.*

cusation is proved: and this is so true a picture of the English pronunciation of Latin, that I shall quote it at length, as it may be of use to those who are obliged to learn this language without the aid of a teacher:

“ The falsification of the harmony by English scholars in their pronunciation of Latin, with regard to essential points, arises from two causes only: first, from a total inattention to the length of vowel-sounds, making them long or short merely as chance directs; and secondly, from sounding doubled consonants as only one letter. The remedy of this last fault is obvious. With regard to the first, we have already observed, that each of our vowels hath its general long sound, and its general short sound totally different. Thus the short sound of *e* lengthened is expressed by the letter *a*, and the short sound of *i* lengthened is expressed by the letter *e*: and with all these anomalies usual in the application of vowel-characters to the vowel-sounds of our own language, we proceed to the application of vowel-sounds to the vowel-characters of the Latin. Thus in the first syllable of *sidus* and *nomen*, which ought to be long; and of *miser* and *onus*, which ought to be short; we equally use the common long sound of the vowels: but in the oblique cases, *sideris*, *nominis*, *miseri*, *oncris*, &c. we use quite another sound, and that a short one. These strange anomalies are not in common to us with our southern neighbours the French, Spaniards, and Italians. They pronounce *sidus*, according to our orthography, *seedus*, and in the oblique cases preserve the same long sound of the *i*: *nomen* they pronounce as we do, and preserve in the oblique cases the same long sound of the *o*. The Italians also, in their own language, pronounce doubled consonants as distinctly as the two most discordant mutes of their alphabet. Whatever, therefore, they may want of expressing the true

" harmony of the Latin language, they certainly
 " avoid the most glaring and absurd faults in our
 " manner of pronouncing it.

" It is a matter of curiosity to observe with what
 " regularity we use these solecisms in the pronun-
 " ciation of Latin. When the penultimate is ac-
 " cented, its vowel, if followed but by a single
 " consonant, is always long, as in Dr. Foster's ex-
 " amples. When the antepenultimate is accented,
 " its vowel is, without any regard to the requisite
 " quantity, pronounced short, as in *mirabile fri-*
 " *gidus*; except the vowel of the penultimate be
 " followed by a vowel, and then the vowel of the
 " antepenultimate is with as little regard to true
 " quantity pronounced long, as in *maneo, redeat,*
 " *odium, imperium*. Quantity is, however, vitiated
 " to make *i* short even in this case, as in *oblivio,*
 " *vinea, virium*. The only difference we make in
 " pronunciation between *vinea* and *venia*, is, that to
 " the vowel of the first syllable of the former, which
 " ought to be long, we give a short sound; to that
 " of the latter, which ought to be short, we give
 " the same sound, but lengthened. *U* accented
 " is always, before a single consonant, pronounced
 " long, as in *bumerus, fugiens*. Before two con-
 " sonants no vowel sound is ever made long, ex-
 " cept that of the diphthong *au*; so that when-
 " ever a doubled consonant occurs, the preceding
 " syllable is short *. Unaccented vowels we treat
 " with no more ceremony in Latin than in our own
 " language." *Essay upon the Harmony of Language,*
 pag. 224. Robson. 1774.

This, it must be owned, is a very just state of the case; but though the Latin quantity is thus violated, it is not as this writer observes in the first part of

* This corruption of the true quantity is not, however, peculiar to the English; for Beza complains in his country: *Hinc enim fit ut in Graeca oratione vel nullum, vel prorsus corruptam numerum intelligas, dum multæ breves producuntur, & contrà plurimæ longæ corripiuntur* Beza de Germ. Pron. Graecæ Lingue, p. 50.

the quotation, merely as chance directs ; but as he afterwards observes, regularly, and he might have added, according to the analogy of English pronunciation : which, it may be observed, has a genius of its own ; and which, if not so well adapted to the pronunciation of Greek and Latin as some other modern languages, has as fixed and settled rules for pronouncing them as any other.

The learned and ingenious author next proceeds to show the advantages of pronouncing our vowels so as to express the Latin quantity. " We have " reason to suppose," says he, " that our usual accentuation of Latin, however it may want of " many elegancies in the pronunciation of the Augustan age, is yet sufficiently just to give with " tolerable accuracy that part of the general harmony of the language of which accent is the efficient. We have also pretty full information from " the poets what syllables ought to have a long, and " what a short quantity. To preserve, then, in our pronunciation, the true harmony of the language, " we have only to take care to give the vowels a long " sound, or a short sound as the quantity may require, and when doubled consonants occur, to pronounce each distinctly." *Ibid.* pag. 228.

In answer to this plea for alteration, it may be observed ; that if this mode of pronouncing Latin be that of foreign nations, and were really so superior to our own, we certainly must perceive it in the pronunciation of foreigners, when we visit them, or they us : but I think I may appeal to the experience of every one who has had an opportunity of making the experiment ; that so far from a superiority on the side of the foreign pronunciation, it seems much inferior to our own. I am aware of the power of habit, and of its being able " to make the worse appear the better reason" on many occasions ; but if the harmony of the Latin language depended so much on a preservation of the quantity as many pretend, this harmony would surely overcome the bias we

nave to our own pronunciation ; especially if our own were really so destructive of harmony as it is said to be. Till, therefore, we have a more accurate idea of the nature of quantity, and of that beauty and harmony of which it is said to be the efficient in the pronunciation of Latin, we ought to preserve a pronunciation which has naturally sprung up in our own soil, and is congenial to our native language. Besides, an alteration of this kind would be attended with so much dispute and uncertainty as must make it highly impolitic to attempt it.

The analogy, then, of our own language being the rule for pronouncing the learned languages, we shall have little occasion for any other directions for the pronunciation of the Greek and Latin proper names, than such as are given for the pronunciation of English words. The general rules are followed almost without exception. The first and most obvious powers of the letters are adopted, and there is scarcely any difficulty but in the position of the accent ; and as this depends so much on the quantity of the vowels, we need only inspect a dictionary to find the quantity of the penultimate vowel, and this determines the accent of all the Latin words ; and it may be added of almost all Greek words likewise *. Now in our pronunciation of Latin words, whatever be the quantity of the first syllable in a word of two syllables, we always place the accent on it : but in words of more syllables, if the penultimate be long, we place the accent on that, and if short, we accent the antepenultimate.

The Rules of the Latin accentuation are comprised in a clear and concise manner by Sanctius within four hexameters :

Accentum in se ipsâ monosyllabla dictio ponit.
Exacuit sedem dissyllabon omne priorem
Ex tribus, extollit primam penultima curta :
Extollit seipsam quando est penultima longa.

* That is, in the general pronunciation of Greek ; for let the written accent be placed where it will, the *quantitative* accent, as it may be called, follows the analogy of the Latin.

These rules I have endeavoured to express in English verse :

Each monosyllable has its stress of course;
 Words of two syllables, the first enforce :
 A syllable that's long, and last but one,
 Must have the accent upon that or none :
 But if this syllable be short, the stress
 Must on the last but two its force express.

The only difference that seems to obtain between the pronunciation of the Greek and Latin languages is, that in the Latin *ti* and *si*, preceded by an accent, and followed by another vowel forming an improper diphthong, are pronounced as in English, like *sh* or *zh*, as *natio*, *nation*; *persuasio*, *persuasion*, &c.; and that in the Greek, the same letters retain their pure sound, as *φιλαυτία*, *αγωσία*, *προβάτιον* *τ. τ. λ.* * This difference, however, with very few,

* The Greek language, says a learned critic, was happy in not being understood by the Goths, who would as certainly have corrupted the *t* in *αὐτία*, *ώτιον*, &c. into *αϊσία*, *ϊτιον*, &c. as they did the Latin *motio* and *doceo* into *moshio* and *dosheo*. This, however, may be questioned; for if in Latin words this impure sound of *i* takes place only in those words where the accent is on the preceding vowel, as in *nati^{ib}*, *faci^o*, &c.; but not when the accent follows the *t*, and is on the following vowel, as in *Satietas*, *Societas*, &c. why should we suppose any other mode of pronunciation would have been adopted by the Goths in their pronouncing the Greek? Now no rule of pronunciation is more uniform in the Greek language than that which places an acute on the *iota* at the end of words, when this letter is succeeded by a long vowel; and consequently if the accent be preserved upon the proper letter, it is impossible the preceding *t* or *s* should go into the sound of *sh*: why, therefore, may we not suppose that the very frequent accentuation of the penultimate *i* before a final vowel preserved the preceding *t* from going into the sound of *sh*, as it was owing to a difference of accentuation that occasioned this impure sound of *i* in the Latin language; for though *i* at the end of words, when followed by a long vowel, had always the accent on it in Greek; in Latin the accent was always on the preceding syllable in words of this termination: and hence seems to have arisen the corruption of *t* in the Gothic pronunciation of the Latin language.

It is highly probable, that in Lucian's time the Greek *τ*, when followed by *i* and another vowel, had not assumed the sound of *σ*; for the sigma would not have failed to accuse him of an usurpation of her powers, as he had done of her character: and if we have preserved

exceptions, does not extend to proper names; which, coming to us through, and being mingled with, the Latin, fall into the general rule. In the same manner, though in Greek it was an established maxim, that if the last syllable was long, the accent could scarcely ever be higher than the penultimate; yet in our pronunciation of Greek, and particularly of proper names, the Latin analogy of accent is adopted: and though the last syllable is long in *Demosthenes*, *Aristophanes*, *Theramenes*, and *Deiphobe*, yet as the penultimate is short, the accent is placed on the antepenultimate, exactly as if they were Latin*.

As these languages have been long dead, they admit of no new varieties of accent like the living languages. The common accentuation of Greek and Latin may be seen in Lexicons and Graduses; and where the antients indulged a variety, and the

served the τ pure in this situation when we pronounce Greek, it is, perhaps, rather to be placed to the preserving power of the accented ι in so great a number of words, than any adherence to the ancient rules of pronunciation; which invariably affirm, that the consonants had but one sound; unless we except the γ before γ, κ, χ, ξ; as ἄγλελος, ἄγνηγα, αγχίσα, κ. τ. λ. where the γ is sounded like ν: but this, says Henry Stephens, is an error of the copyists, who have a little extended the bottom of the γ, and made a γ of it: for, says he, it is ridiculous to suppose that ν was changed into γ, and at the same time that γ should be pronounced like ν. On the contrary, Scaliger says, that where we find an ν before these letters, as αγνηγα, it is an error of the copyists, who imagined they better expressed the pronunciation by this letter, which, as Vossius observes, should seem to demand something particular and uncommon.

* This, however, was not invariably the practice of the Romans; for Victorinus in his Grammar says, *Græca nomina, si iisdem literis proferantur, (Latine versa) Græcos accentus habebunt: nam cum dicimus, Thyas, Nais, acutum habebit posterior accentum; & cum Themistio, Calypso, Theano, ultimam circumflecti videbimus, quod urremque Latinus sermo non patitur, nisi admodum raro.* “If Greek nouns turned into Latin are pronounced with the same letters, they have the Greek accent: for when we say *Thyas, Nais*, the latter syllable has the acute accent; and when we pronounce *Themistio, Calypso, Theano*, we see the last syllable is circumflexed; neither of which is ever seen in Latin words, or very rarely.”

moderns are divided in their opinions about the most classical accentuation of words, it would be highly improper, in a work intended for general use, to enter into the thorny disputes of the learned; and it may be truly said, in the rhyming adage,

When Doctors disagree,
Disciples then are free.

This, however, has not been entirely neglected. Where there has been any considerable diversity of accentuation among our prosodists, I have consulted the best authorities, and have sometimes ventured to decide, though, as Labbe says, *Sed his de rebus, ut aliis multis, malo doctiorum judicium expectare, quam meam in medium proferre sententiam.*

But the most important object of the present work, is settling the *English quantity*, (see Rules 20, 21, 22,) with which we pronounce Greek and Latin proper names, and the sounds of some of the consonants. These are points in a state of great uncertainty; and are to be settled, not so much by a deep knowledge of the dead languages, as by a thorough acquaintance with the analogies and general usage of our own tongue. These must, in the nature of things, enter largely into the pronunciation of a dead language; and it is from an attention to these that the author hopes he has given to the public a work not entirely unworthy of their acceptance.

RULES

FOR THE PRONUNCIATION

OF

GREEK and LATIN

PROPER NAMES.

EVERY vowel with the accent on it at the end of a syllable is pronounced as in English with its first long open sound: thus *Ca'to**, *Philome'la*, *Ori'on*, *Pho'cion*, *Lu'ci'er*, &c. have the accented vowels sounded exactly as in the English words *pa'per*, *me'tre*, *spi'der*, *no'ble*, *tu'tor*, &c.

2. Every accented vowel not ending a syllable, but followed by a consonant, has the short sound as in English: thus *Man'lius*, *Pe'ntheus*, *Pin'darus*, *Col'chis*, *Cur'tius*, &c. have the short sound of the accented vowels, as in *ma'nner*, *plen'ty*, *prin'ter*, *col'lar*, *cur'few*, &c.

3. Every final *i*, though unaccented, has the long open sound: thus the final *i* forming the genitive case, as in *Ma'gis'tri*, or the plural number, as in *Decii*, has the long open sound, as in *Vi'al*; and this sound we give to this vowel in this situation, because the Latin *i* final in genitives, plurals, and preterperfect tenses of verbs, is always long; and consequently where the accented *i* is followed by *i* final, both are pronounced with the long diphthongal *i*, like the noun *eye*, as *Achivi't*.

* This pronunciation of *Cato*, *Plato*, *Cleopatra*, &c. has been but lately adopted. Quin, and all the old dramatic school, used to pronounce the *a* in these and similar words like the *a* in *father*. Mr. Garrick, with great good sense, as well as good taste, brought in the present pronunciation, and the propriety of it has made it now universal.

† This is the true analogical pronunciation of this letter when ending an accented syllable; but a most disgraceful affectation of foreign pronunciation has exchanged this full diphthongal sound for the meager, squeezed sound of the French and Italian *i*, not only in almost every word derived from those languages, but in many which are purely Latin, as *Fausina*, *Messalina*, &c. Nay, words from the Saxon have been equally perverted, and we hear the *i* in *Elfrieda*, *Edwina*, &c. turned into *Elfreada*, *Edweena*, &c. It is true this is the sound the Romans gave to their *i*; but the speakers here alluded to are perfectly innocent of this, and do not pronounce it in this manner for its antiquity, but its novelty.

4. Every unaccented *i* ending a syllable not final, as that in the second of *Alcibiades*, the *Hernici*, &c. is pronounced like *e*, as if written *Alcebiades*, the *Herneci*, &c. So the last syllable but one of the *Fabii*, the *Horatii*, the *Curiatii*, &c. is pronounced as if written *Fa-be-i*, *Ho-ra-she-i*, *Cū-re-a-she-i*; and therefore if the unaccented *i*, and the diphthong *æ* conclude a word, they are both pronounced like *e*, as *Harpyiæ*, *Har-py'e-e*.

5. The diphthongs *æ* and *æ*, ending a syllable with the accent on it, are pronounced exactly like the long English *e*, as *Cæsar*, *OEta*, &c. as if written *Cee'sar*, *E'ta*, &c.; and like the short *e*, when followed by a consonant in the same syllable, as *Dædalus*, *OEdipus*, &c. pronounced as if written *Deddalus*, *Eddipus*, &c. The vowels *ei* are always pronounced like long *e*.

6. *Y* is exactly under the same predicament, as *i*. It is long when ending an accented syllable, as *Cy'rus*; short when joined to a consonant in the same syllable, as *Lyc'idas*; and sometimes long and sometimes short, when ending an initial syllable not under the accent, as *Ly-cur'gus*, *Lys-im'achus*, &c. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 117, 118, &c. and 185, 186, 187.

7. *A*, ending an unaccented syllable, has the same obscure sound as in the same situation in English words; but it is a sound bordering on the Italian *a*, or the *a* in *fa-ther*, as *Dia'na*, where the difference between the accented and unaccented *a* is palpable. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 92.

8. *E* final, either with or without the preceding consonant, always forms a distinct syllable, as *Penelope*, *Hippocrene*, *Evoe*, &c. When any Greek or Latin word is anglicised into this termination, by cutting off a syllable of the original, it becomes then an English word, and is pronounced according to our own analogy: thus *Acidalius*, altered to *Acidale*, has the final *e* sunk, and is a word of three syllables only: *Proserpine* from *Proserpina*, undergoes the same alteration. *Thebes* and *Athens*, derived from the Greek Θῆβαι and Ἀθῆναι, and the Latin *Thebæ* and *Athenæ* are perfectly anglicised; the former into a monosyllable, and the latter into a dissyllable: and the Greek Κρήτη and the Latin *Creta* have both sunk into the English monosyllable *Crete*: *Hecate* likewise pronounced in three syllables when Latin, and in the same number in the Greek word Ἑκάτη; in English is universally contracted into two, by sinking the final *e*. Shakespeare seems to have begun as he has now confirmed this pronunciation by so adapting the word in *Macbeth*:

“ Why how now, Hecat’; you look angrily.”

ACT IV.

Perhaps this was no more than a poetical licence in him ; but the actors have adopted it in the songs in this tragedy :

“ *Hecate, Hecate, come away*” —

And the play-going world, who form no small portion of what is called the better sort of people, have followed the actors in this word : and the rest of the world have followed them.

The Roman magistrate, named an *Ædile*, is anglicised by pronouncing it in two syllables *Æ'dile*. The capital of Sicily, *Syracusæ*, of four syllables, is made three in the English *Syr'a-cuse*. The city of *Tyrus* and the island *Thule* of two syllables, are reduced to monosyllables in the English *Tyre* and *Thule*.

9. *C* and *G* are hard before *a*, *o*, and *u*, as *Cato*, *Comus*, *Cures*, *Galba*, *Gorgon*, &c. and soft before *e*, *i*, and *y*, as *Cebes*, *Cinna*, *Geryon*, *Geta*, *Gillus*, *Gyges*, *Gymnosophista*, &c.*

10. *T*, *S*, and *C*, before *ia*, *ie*, *ii*, *io*, and *iu*, preceded by the accent, in Latin words, as in English, change into *sh* and *zh*, as *Tatian*, *Statius*, *Moesia*, *Portius*, *Porcia*, *Socias*, *Accius*, *Hel-vertii*, &c. See Principles of English Pronunciation prefixed to the Pronouncing Dictionary, No. 357, 450, 451, 459, 463. But when the accent is on the first of the diphthongal vowels, the preceding consonant does not go into *sh*, but preserves its sound pure, as *Miltiades*, *Antiates*, &c.

11. *T* and *S*, in proper names, ending in *tia*, *sia*, *cyan*, and *sion*, preceded by the accent, change the *t* and *s* into *sh* and *zh*. Thus *Phocion*, *Sicyon*, and *Cercyon*, are pronounced exactly in our own analogy, as if written *Phoshean*, *Sishean*, and *Sershean* : *Artemisia* and *Aspasia* sound as if written *Artemizhea* and *As-pazhea* : *Galatia*, *Aratia*, *Alotia*, and *Batia*, as if written *Gala-shea* : *Arashea*, *Aloshea*, and *Bashea* : and if *Atia*, the town in Campania, is not so pronounced, it is to distinguish it from *Asia*, the eastern region of the world. But the termination *tion* (of which there are not even twenty examples in proper names throughout the whole Greek and Latin languages) seems to preserve the *t* from going into *sh*, as the last remnant of a learned pronunciation ; and to avoid, as much as possible, assimilating

* That this general rule should be violated by smatterers in the learned languages in such words as *Gymnastic*, *Heterogeneous*, &c. it is not to be wondered at ; but that men of real learning, who do not want to show themselves off to the vulgar by such inuendos of their erudition, should give into this irregularity, is really surprising. We laugh at the pedantry of the age of James the First, where there is scarcely a page in any English book that is not sprinkled with twenty Greek and Latin quotations ; and yet do not see the similar pedantry of interlarding our pronunciation with Greek and Latin sounds ; which may be affirmed to be a greater perversion of our language than the former. In the one case, the introduction of Greek and Latin quotations does not interfere with the English phraseology ; but in the other the pronunciation is disturbed, and a motley jargon of sounds introduced as inconsistent with true taste, as it is with neatness and uniformity.

with so vulgar an English termination: thus, though *Jasion*, *Dionyson*, change the *s* into *z*, as if written *Jazion*, *Dionizion*, the *z* does not become *zh*; but *Philistion*, *Gration*, *Eurytion*, *Dotion*, *Androton*, *Hippotion*, *Iphition*, *Ornytion*, *Metion*, *Polytion*, *Stration*, *Sotion*, *Eantion*, *Aetion*, *Hippocation*, and *Amphyction*, preserve the *t* in its true sound: *Hebæstion*, however, from the frequency of appearing with Alexander, has deserted the small class of his Greek companions, and joined the English multitude by rhyming with *question*; and *Tatian* and *Theodotion* seem perfectly anglicised. With very, very few exceptions, therefore, it may be concluded, that Greek and Latin proper names are pronounced alike, and that both of them follow the analogy of English pronunciation.

12. *Ch*. These letters before a vowel are always pronounced like *k*, as *Chabrias*, *Colchis*, &c.; but when they come before a mute consonant at the beginning of a word, as in *Chthonia*, they are mute, and the word is pronounced as if written *Thonia*. Words beginning with *Sche*, as *Schedius*, *Scheria*, &c. are pronounced as if written *Skedius*, *Skeria*, &c.; and *c* before *n* in the Latin prænomen *Cneus* or *Cnæus* is mute; so in *Cnopus*, *Cnosus*, &c. and before *t* in *Cteatus*, and *g* before *n* in *Gnidus*.

13. Before Greek words we frequently find the uncombinable liquids *MN*, as *Mnemosyne*, *Mnesidamus*, *Mneus*, &c. These are to be pronounced with the *m* mute, as if written *Nemosyne*, *Nesidamus*, *Neus*, &c. in the same manner as we pronounce *Bdellium*, *Pneumatic*, *Gnomon*, and *Mnemonics*. Poets, indeed, have sometimes, to render the two initial consonants pronounceable, inserted an *e*, or an *i*, as *Menesteus*, *Timolus*, for *Mnesteus*, *Tmolus*; but this is taking a liberty with the words which scarcely poets ought to be allowed. To drop a letter that is either incommodious, or ill-sounding, is a frequent and allowable practice; but inserting one is highly improper, except it be to naturalize the word by altering the termination.

14. *Pb*, followed by a consonant, is mute, as *Phthia*, *Phthiotis*, pronounced *Thia*, *Thiotis*, in the same manner as the naturalized Greek word *Phthisick* is pronounced *Tisick*.

15. *Ps*, *p* is mute also in this combination, as in *Psyche*, *Psammetichus*, &c. pronounced *Syke*, *Sammeticus*, &c.

16. *Pt*, *p* is mute in words beginning with these letters when followed by a vowel, as *Ptolomy*, *Pterilas*, &c. pronounced *Tolomy*, *Terilas*, &c.; but when followed by *l*, the *t* is heard, as in *Tleptolemus*: for though we have no words of our own with these initial consonants, we have many words that end with them, and they are certainly pronounced. The same may be observed of the *z* in *Zmilaces*.

17. Words of two syllables, either Greek or Latin, whatever be the quantity in the original, have, in English pronunciation,

the accent always on the first syllable: and if a single consonant come between two vowels, the consonant goes to the last syllable, and the vowel in the first is long; as *Ca-to*, *Pla-to*, *Co-mus*, &c. See Principles of English Pronunciation prefixed to the Pronouncing Dictionary, No. 503; and the article *Drama*.

18. Polysyllables, adopted whole from the Greek or Latin into English, have the accent of the Latin; that is, if the penultimate syllable be long, the accent is on it, as *Seve'rus*, *Democ'e-des*; if short, the accent is on the antepenultimate, as *Dem'ades*, *Demos'thenes*, *Aristoph'anes*, *Pos'thumus*. See Introduction.

19. When the Greek or Latin proper names are anglicised, either by alteration of the letters, or cutting off the latter syllables; the accent of the original, as in appellatives under the same predicament, is transferred nearer to the beginning of the word; thus *Proserpina* has the accent on the second syllable; but when altered to *Proserpine*, it transfers the accent to the first. The same may be observed of *Homerus*, *Virgilius*, *Horatius*, &c. when anglicised to *Homer*, *Virgil*, *Horace*, &c.

20. It must have frequently occurred to those who instruct youth, that though the accented syllable of long proper names has been easily conveyed, yet that the preceding unaccented syllables have occasioned some embarrassment. An appeal to the laws of our own language would soon have removed the perplexity, and enabled us to pronounce the initial unaccented syllables with as much decision as the others. Thus every accented antepenultimate vowel but *u*, even when followed by one consonant only, is, in our pronunciation of Latin, as well as in English, short; thus *tabula*, *separo*, *diligo*, *nobilis*, *cucumis*, have the first vowels pronounced as in the English words, *capital*, *celebrate*, *simony*, *solitude*, *luculent*, in direct opposition to the Latin quantity, which makes every antepenultimate vowel in all these words but the last long; and this we pronounce long, though short in Latin: but if a semi-consonant diphthong succeed, then every such vowel is long but *i* in our pronunciation of both languages; and *Euganeus*, *Eugenia*, *filius*, *folium*, *dubia*, have the vowel in the antepenultimate syllable pronounced exactly as in the English words *satiate*, *menial*, *delirious*, *notorious*, *penurious*; though they are all short in Latin but the *i*, which we pronounce short, though in the Latin it is long.

21. The same rule of quantity takes place in those syllables which have the secondary accent; for as we pronounce *lamentation*, *demonstration*, *diminution*, *domination*, *lucubration*, with every vowel in the first syllable short but *u*, so we pronounce the same vowels in the same manner in *lamentatio*, *demonstratio*, *diminutio*, *dominatio*, and *lucubratio*: but if a semi-consonant diphthong succeed the secondary accent, as in *Ariovistus*, *Heli-*

odorus, Gabinianus, Herodianus, and Volusianus, every vowel preceding the diphthong is long but *i*; just as we should pronounce these vowels in the English words *amiability, mediatorial, propitiation, excoriation, centuriator*, &c. For the nature of the secondary accent, see Principles prefixed to the Critical Pronouncing Dictionary, page 54.

22. But to reduce these rules into a smaller compass, that they may be more easily comprehended and remembered, it may be observed, that as we always shorten every antepenultimate vowel with the primary accent but *u*, unless followed by a semi-consonant diphthong, though this antepenultimate vowel is often long in Greek and Latin, as *Æschylus, Æschines*, &c.; and the antepenultimate *i*, even though it be followed by such a diphthong as *Eleusinia, Ocrisia*, &c. so we shorten the first syllable of *Æsculapius, Ænobarbus*, &c. because the first syllable of both these words has the secondary accent: but we pronounce the same vowels long in *Æthiopia, Ægialeus, Haliartus*, &c. because this accent is followed by a semi-consonant diphthong.

23. This rule sometimes holds good where a mute and liquid intervene, and determines the first syllable of *Adrian, Adriatic*, &c. to be long like *ay*, and not short like *add*: and it is on this analogical division of the words, so little understood or attended to, that a perfect and a consistent pronunciation of them depends. It is this analogy that determines the first *u* to be long in *stupidus*, and the *y* short in *clypea*, though both are short in the Latin; and the *o* in the first syllable of *Coriolanus*, which is short in Latin, to be long in English.

24. But notwithstanding the dead languages are not so uncertain in their pronunciation as the living ones, they are not so immutably fixed as to admit of no variety. The learned themselves are not agreed in the accentuation of many words, as may be seen at the end of Labbe's *Catholici Indicis*, &c. That judicious prosodist very frequently gives us a word in one class which seems to belong to another. *Cleopatra* he ranges with words having the accent on the antepenultimate syllable, as if to be pronounced *Cle-op'a-tra*; and this pronunciation, says his learned editor, is what analogy requires; but the vulgar accent the penultimate. And it may be added, that this vulgar pronunciation is now become so classical that the other pronunciation would render the word harsh, and even unintelligible.

25. Dryden, who was no stranger to Greek and Latin prosody, has taken a very unpardonable liberty with the word *Cleomenes* in his tragedy of that title, which he every where, contrary to analogy, accents on the penultimate syllable: and *Eumenes*, in the tragedy of the *Siege of Damascus*, is every where accented on the penultimate syllable, though prosody requires the accent on the antepenultimate.

26. As it is not very easy, therefore, so it is not necessary to decide where Doctors disagree. When reasons lie deep in Greek and Latin etymology, the current pronunciation will be followed, do all the learned can to hinder it: thus after *Hyperion* has been accented by our best poets according to our own analogy with the accent on the antepenultimate, as Shakespeare

" *Hyp'erion's* curls the front of Jove himself." *Hamlet.*

" Hyperion that was to this *Ibid.*

" *Hyperion* to a Satyr." *Ibid.*

" Hyperion next day after dawn, *Henry Vth.*

" Doth rise and help *Hyperion* to his horse." *Henry Vth.*

After this established pronunciation, I say, how hopeless as well as useless would it be to attempt the penultimate accentuation, which yet ought undoubtedly to be preserved in reading or speaking Greek or Latin compositions; but in English, must be left to those who would rather appear learned than judicious. But *Arion*, *Amphion*, *Orion*, *Ixion*, *Pandion*, *Asion*, *Alphion*, *Aerion*, *Ophion*, *Methion*, *Thlexion*, and *Sandion*, preserve their penultimate accent invariably.

27. The necessity of attending to the quantity of the vowel in the accented syllable has sometimes produced a division of words that does not seem to convey the actual pronunciation: thus the words *Sulpitius*, *Anictium*, *Artemisium*, &c. being divided into *Sul-pit'i-us*, *A-nic'i-um*, *Ar-te-mis'i-um*, &c. we fancy the latter syllables deprived of a consonant closely united with them in sound, and which, from such a union, derives an aspirated sound equivalent to *sh*. But as the sound of *t*, *c*, and *s*, in this situation, is so generally understood, it was thought more eligible to divide the words in this manner than into *Sul-pi-ti-us*, *Ci-li-ci-a*, *A-ni-ci-um*, *Ar-te-mi-si-um*, &c. as in the latter mode the vowel *i* wants its shortening consonant, and might by some speakers be pronounced as it generally is in Scotland, like *ee*. The same may be observed of *c* and *g* when they end a syllable, and are followed by *e* or *i*, as in *Ac-e-ra-tus*, *Ac-i-da-li-a*, *Tig-el-li-nus*, *Teg-y-ra*, &c. where the *c* and *g* ending a syllable seem at first sight to be hard; but by observing the succeeding vowel, are soon perceived to be soft, and only made to end the syllable in order to determine the shortness of the vowel which precedes.

28. The general rule, therefore, of quantity, indicated by the syllabication here adopted, is, that when a consonant ends a syllable, the vowel is always short, whether the accent be on it or not: and that when a vowel ends a syllable with the accent on it, it is always long: that the vowel *u*, when it ends a syllable, is long, whether the accent be on it or not; and that the vowel *i* (3)(4), when it ends a syllable without the accent, is pronounced like *e*; but if the syllable be final, it has its long sound, as if the accent were on it; and the same may be said of *y*.

29. For words marked with this number, see Appendix, page 79. They are of dubious accentuation: and the authorities which are produced on both sides sufficiently show us the inutility of criticising beyond a certain point. It is in these as in many English words: there are some, which, if mispronounced, immediately show a want of education; and there are others which, though not pronounced in the most erudite manner, stamp no imputation of ignorance or illiteracy. To have a general knowledge, therefore, of the pronunciation of these words, seems absolutely necessary for those who would appear respectable in the more respectable part of society. Perhaps no nation on earth is so correct in their accentuation of proper names as the learned among the English. The Port-Royal Grammar informs us, that notwithstanding all the rules that can be given, we are often under the necessity of submitting to custom, and of accommodating our pronunciation to what is received among the learned according to the country we are in. So we pronounce, says the grammarian, *Aristo'bulus*; *Basi'llius*, *Ido'lium*, with the accent on the antepenultimate, though the penultimate is long, because it is the custom: and, on the contrary, we pronounce *Andre'as*, *ide'a*, *Mari'a*, &c. with the accent on the penultimate, though it is short, because it is the custom of the most learned. The Italians, continues he, place the accent on the penultimate of *Antonomasi'a*, *harmoni'a*, *philosophi'a*, *theologi'a*, and similar words, according to the Greek accent, because, as Ricciolius observes, it is the custom of their country. Alvarez and Gretser think we ought always to pronounce them in this manner, though the custom, not only of Germany and Spain, but of all France, is against it: but that Nebrissensis authorises this last pronunciation, and says, that it is better to place the accent of these vowels on the antepenultimate syllable; which shows, concludes the grammarian, that when we once depart from the ancient rules, we have but little certainty in practice, which is so different in different counties.

But however uncertain and desultory the accentuation of many words may be, it is a great satisfaction to a speaker to know that they are so. There is a wide difference between pronouncing words of this kind ignorantly and knowingly. If a scholar gives into the vulgar pronunciation of these words, he can always pronounce with security: he can take a thousand opportunities of showing that he knows better, and only complies with the general ear to avoid the appearance of pedantry; but one who is unacquainted with the state of the accent, is not sure he is right when he really is so, and always pronounces at his peril.

PRONUNCIATION

OF

GREEK AND LATIN

PROPER NAMES.

1 When a word is succeeded by a word printed in Italic, this latter word is merely to spell the former as it ought to be pronounced. Thus *Abanbeas* is the true pronunciation of the preceding word *Abantias*: and so of the rest.

2 The figures annexed to the words refer to the rules prefixed to the work. Thus the figure (3) after *Achæi* refers to Rule the 3rd, for the pronunciation of the final *i*; and the figure (4) after *Abii* refers to Rule the 4th, for the pronunciation of the unaccented *i*, not final: and so of the rest.

3 When the letters *Eng.* are put after a word, it is to show that this word is the preceding word Anglicized. Thus *Lu'can*, Eng. is the Latin word *Lucanus*, changed into the English *Lucan*.

AB

AB

AB

A'ba and A'bæ	A'bas	A-ben'da
Ab-a-ce'ne	A-ba'sa	A'bi-i (4)
Ab'a-lus	Ab-a-si'tis	Ab'i-la
A-ba'na	Ab-as-se'na	A-bis'a-res
A-ban'tes	A-bas'sus	A-bis'a-ris
A-ban'ti-as	Ab'a-tos	Ab-i-son'tes
A-ban'she-as	Ab-da-lon'i-mus	Ab-le'tes
Ab-an-ti'a-des	Ab-de'ra	A-bob'ri-ca
A-ban'ti-das	Ab-de'ri-a	A-boec'ri-tus (5)
A-ban'tis	Ab-de-ri'tes	Ab-o-la'ni
Ab-ar-ba're-a	Ab-de'rus	A-bo'lus
A-bar'i-mon	A-be'a-tæ	Ab-on-i-tei'chos (5)
Ab'a-ris	A-bel'la	Ab-o-ra'ca
A-ba'rûs	A'bi-a	Ab-o-rig'i-nes

B

2 AC

A-bor'ras
 Ab-ra-da'tes
 Ab-ren'tius
 A-broc'o-mas
 Ab-rod-i-æ'tus
 A-bron'y-cus
 A-bro'ni-us
 Ab'ro-ta
 A-brot'o-num
 A-bryp'o-lis
 Ab-se'us
 Ab-sin'thi-i (4)
 Ab'so-rus
 Ab-syr'tos
 Ab-syr'tus
 Ab-u-li'tes
 Ab-y-de'nus
 A-by'dos
 Ab'y-la
 Ab'y-lon
 Ab-y-sin'i-a
 Ac-a-cal'lis
 Ac-a-ce'si-um (10)
 Ak-a-se'zhe-um
 A-ca'ci-us (10)
 A-ka'she-us
 Ac-a-de'mi-a
 Ac-a-de'mus
 Ac-a-lan'drus
 A-cal'le
 Ac-a-mar'chis
 A'ca-mas
 A-camp'sis
 A-can'tha
 A-can'thus
 Ac'a-ra
 A-ca'ri-a
 Ac-ar-na'ni-a
 A-car'nas
 A-cas'ta
 A-cas'tus
 Ac-a-than'tus
 Ac'ci-a (10)
 Ak'she-a
 Ac'ci-la
 Ac'ci-us (10)
 Ak'she-us

AC

Ac'cu-a
 A'ce
 Ac-e-ra'tus (27)
 A-cer'bas
 Ac-e-ri'na
 A-cer'ræ
 Ac-er-sæ'o-mes
 A'ces
 A-ce'si-a (10)
 Ac-e-si'nes
 Ac-e-si'nus
 A-ce'si-us (10)
 A-ces'ta
 A-ces'tes
 A-ces'ti-um
 A-ces-to-do'rus
 A-ces-to-ri'des
 A-ce'tes
 Ach-a-by'tos (12)
 A-chæ'a
 A-chæ'i (3)
 A-chæ'i-um
 A-chæm'e-nes
 Ach-æ-me'ni-a
 Ach-æ-men'i-des
 A-chæ'us
 A-cha'i-a
 Ach'a-ra
 Ach-a-ren'ses
 A-char'næ
 A-cha'tes
 Ach-e-lo'i-des
 Ach-e-lo'ri-um
 Ach-e-lo'us
 A-cher'dus
 A-cher'i-mi (3) (4)
 Ach'e-ron
 Ach-e-ron'ti-a (10)
 Ach-e-ru'si-a
 Ach-e-ru'si-as
 A-che'tus
 A-chil'las
 A-chil'le-us
 Ach-il'le'a
 Ach-il-le-en'ses
 Ach-il'le'is
 A-chil'les

AC

Ach-il-le'um
 A-chi'vi (4)
 Ach-la-dæ'us
 Ach-o-lo'e
 Ac-i-cho'ri-us
 Ac-i-da'li-a (8)
 Ac-i-da'sa
 A-cil'i-a
 A-cil'i-us
 A-cil'la
 A'cis
 Ac'mon
 Ac-mon'i-des
 A-cœ'tes
 A-con'tes
 A-con'te-us
 A-con'ti-us (10)
 A-con-to-bu'lus
 A-co'ris
 A'cra
 Ac-ra-di'næ
 A'cræ
 A-cræ'a
 A-cræph'ni-a
 Ac-ra-gal-li'dæ
 Ac'ra-gas
 A-cra'tus
 A'cri-as
 Ac-ri-doph'a-gi (5)
 A-cri'on (26)
 Ac-ris-i-o'ne-us
 Ac-ris-i-o-ni'a-des
 A-cris'e-us
 A-cri'tas
 Ac-ro'a'thon, or
 Ac-ro'tho-os
 Ac-ro-ce-rau'ni-um
 Ac-ro-co-rin'thus
 A'cron
 Ac-ro-pa'tos
 A-crop'o-lis
 A-crot'a-tus
 Ac'ta
 Ac-tæ'a
 Ac-tæ'on
 Ac-tæ'us
 Ac'te

Ac'ti-a (10)	Æ-ac'i-das	Æg-i-ne'ta
Ac'tis	Æ-ac'i-des	Æg-i-ne'tes
Ac-tis'an-es	Æ'a-cus	Æ-gi'o-chus
Ac'ti-um (10)	Æ'æ	Æ-gi'pan
Ac'ti-us (10)	Æ-æ'a	Æ-gi'ra
Ac'tor	Æ-an-te'um	Æ-gir-o-es'sa
Ac-tor'i-des	Æ-an'ti-des	Æ'gis
Ac-to'ris	Æ-an'tis	Æ-gis'thus
A-cu'phis	Æ'as	Æ-gi'tum
A-cu-si-la'us	Æ'a-tus	Æ'gi-um
A-cu'ti-cus, M.	Æch-mac'o-ras	Æg'le
A'da	Æch'mis	Æg'les
A-dæ'us	Æ-dep'sum	Æg-le'tes
Ad-a-man-tæ'a	Æ-des'sa	Æg'lo-ge
Ad'a-mas	Æ-dic'u-la	Æ-goc'e-ros
Ad-a-mas'tus	Æ-di'les (8)	Æ'gon
A-das'pi-i	Æ-dip'sus	Æ'gos pot'a-mos
Ad-de-pha'gi-a	Æ'don	Æg-o-sa'gæ
Ad'du-a	Æ'du-i, or Hed'u-i	Æ'gus
A-del'phi-us	Æ'e'ta	Æ'gy (6)
A-de'mon	Æ-e'ti-as (10)	Æg-y-pa'nes
A'des, or Ha'des	Æ'ga	Æ-gyp'sus
Ad-gan-des'tri-us	Æ'ge'as	Æ-gyp'ti-i (3) (4)
Ad-her'bal	Æ'gæ	Æ-gyp'ti-um (10)
Ad-her'bas	Æ'gæ'æ	Æ-gyp'tus
Ad-i-an'te	Æ'gæ'on	Æ'li-a
A-di-at'o-rix	Æ'gæ'um	Æ-li-a'nus
Ad-i-man'tus	Æ'gæ'us	Æ'li-us and Æ'li-a
Ad-me'ta	Æ'ga'le-os	Æ-el'lo
Ad-me'tus	Æ'ga'le-um	Æ-lu'rus
A-do'ni-a	Æ'gan	Æ-mil'i-a
A-do'nis	Æ'gas	Æ-mil-i-a'nus
Ad-ra-myti'um	Æ'ga'tes	Æ-mil'i-us
A-dra'na	Æ'ge'le-on	Æm-nes'tus
A-dra'num	Æ'ge'ria	Æ'mon
A-dras'ta	Æ'ges'ta	Æm'o-na
A-dras'ti-a	Æ'ge'us	Æ-mo'ni-a
A-dras'tus	Æ'gi'a-le	Æ-mon'i-des
A'dri-a	Æ'gi'a-li-a	Æ'mus
A-dri-a'num	Æ'gi'a-le-us	Æ-myli'i-a
A-dri-at'i-cum	Æ'gi'a-lus	Æ-myli-a'nus
A-dri-an-op'o-lis	Æ'gi'des	Æ-myli'i-i (4)
A-dri-a'nus	Æ'gi'la	Æ-myli'i-us
Ad-ri-me'tum	Æ'gil'i-a	Æ-na'ri-a
A-dyr-ma-chi'dæ	Æ'gim'i-us	Æ-ne'a, or
Æ'a	Æg-i-mo'rus	Æ-ne'i-a
Æ-a-ce'a	Ægi'na	Æ-ne'a-des

Æ-ne'a-dæ	Æ-son'i-des	A-gath-o-cle'a
Æ-ne'as	Æ-so'pus	A-gath'o-cles
Æ-ne'i-a, or	Æs'tri-a	Ag'a-thon
Æ'ni-a	Æs'u-la	A-gath-o-ny'mus
Æ-ne'is	Æ-sy'e-tes	Ag-a-thos'the-nes
Æ-ne'i-des (4)	Æs-yym-ne'tes (21)	Ag-a-thyr'num
Æ-nes-i-de'mus	Æ-sym'nus	Ag-a-thyr'si (3)
Æ-ne'si-us (10)	Æ-thal'i-des	A-ga've
Æ-ne'tus	Æ-thi'o'pi-a (21)	A-ga'u-i
Æ'ni-a	Æth'li-us	A-ga'vus
Æ-ni'a-cus	Æ'thon	Ag-des'tis
Æ-ni'o-chi	Æ'thra	Ag-e-las'tus
Æn-o-bar'bus (21)	Æ-thu'sa	Ag-e-la'us
Æn'o-cles	Æ'ti-a (10)	A-gen-di'cum
Æ'nos	Æ'ti-on (11)	A-ge'nor
Æ'num	Æ'ti-us (10)	A-ge-no'ri-des
Æ-ny'ra	Æ'ti-na	Ag-e-ri'nus
Æ-o'lia, or Æ'o-lis	Æ-to'li-a	Ag-e-san'der
Æ-o'li-a, and	Æ-to'lus	A-ge'si-as (10)
Æ-o'l'i-des	A'fer	A-ges-i-la'us
Æ-o'l'i-da	A-fra'ni-a	A-ge-sip'o-lis
Æ-o'l'i-des	A-fra'ni-us	Ag-e-sis'tra-ta
Æ'o-lus	Af'ri-ca	Ag-e-sis'tra-tus
Æ'o'ra	Af-ri-ca'nus	Ag-gram'mes
Æ-pa'li-us	Afr'i-cum	Ag-gri'næ
Æ-pe'a	A-gag-ri-a'næ	Ag'i-dæ
Æp'u-lo (21)	Ag-a-las'ses	Ag-i-la'us
Æ'py	A-gal'la	A'gis
Æp'y-tus (21)	A-gam'ma-tæ	Ag-la'i-a
Æ qui, or	Ag-a-me'des	Ag-la-o-ni'ce
Æ-qui'co-li	Ag-a-mem'non	Ag-la'o-pe
Æq-ui-me'li-um	Ag-a-mem-no'ni-us	Ag-la'o-phon
Æ'ri-as	Ag-a-me'tor	Ag-la-os'the-nes
Ær'o-pe	Ag-am-nes'tor	Ag-lau'ros
Ær'o-pus	Ag-a-nip'pe	Ag'la-us
Æs'a-cus	Ag-a-pe'nor	Ag'na
Æ-sa'pus	Ag-a-re'ni	Ag'no
Æ'sar, or Æ-sa'ras	Ag-a-ris'ta	Ag-nod'i-ce
Æs'chi-nes (21)	Ag-gas'i-cles	Ag'non
Æs'chi-ron	Ag-gas'sæ	Ag-non'i-des
Æs-chy-li'des	Ag-gas'the-nes	Ag-o-na'li-a, and
Æs'chy-lus (21)	Ag-gas'tro-phus	A-go'ni-a
Æs-cu-la'pi-us (21)	Ag-gas'thus	A-go'nes
Æ-se'pus	Ag-ath-ar'chi-das	Ag'o-nis
Æ-ser'ni-a	Ag-ath-ar'cu-s	A-go'ni-us
Æ-si'on (26)	Ag-ga'thi-as	Ag-o-rac'ri-tus
Æ'son	Ag'a-tho	Ag-o-ran'ø-mi (3)

Ag-o-ra'nis	Al-a-ma'nes	Al-ci'des
Ag-o-ræ'a	Al-a-man'ni, or	Al-cid'i-ce
A'gra	Al-e-man'ni	Al-cim'e-de
A-græ'i (3)	A-la'ni	Al-cim'e-don
Ag'ra-gas, or	Al'a-res	Al-cim'e-nes
Ac'ra-gas	Al-a-ri'cus (29)	Al'ci-mus
A-grau'le	Al'a-ric, Eng.	Al-cin'o-e
Ag-rau'li-a	Al-a-ro'di-i (3) (4)	Al'ci-nor
A-grau'los	A-las'tor	Al-cin'o-us
Ag-rau-o-ni'tæ	Al'a-zon	Al-ci'o-ne-us
Ag-ri-a'nes	Al'ba Syl'vi-us	Al'ci-phron
A-gric'o-la	Al-ba'ni-a	Al-cip'pe
Ag-ri-gen'tum	Al-ba'nus	Al-cip'pus
A-grin'i-um	Al-bi'ci (3) (4)	Al'cis
Ag-ri-o'ni-a	Al-bi-e'tæ (4)	Al-cith'o-e
A-gri'o-pas	Al-bi'ni (3)	Alc-mæ'on
A-gri'o-pe	Al-bi-no-va'nus	Alc-mæ-on'i-dæ
A-grip'pa	Al-bin-te-me'li-um	Alc'man
Ag-rip-pi'na	Al-bi'nus	Alc-me'na
A-gris'o-pe (8)	Al-bi-on	Al-cy'o-ne, or
A'gri-us	Al-bi-us	Hal-cy'o-ne
Ag'ro-las	Al-bu-cil'la	Al-cy'o-ne-us
A'gron	Al-bu-la	Al-cy'o-na
A-gro'tas	Al-bu'ne-a	Al-des'cus
A-grot'e-ra	Al-bur'nus	Al-du'a-bis
A-gyl'e-us	Al'bus Pa'gus	A'le-a
A-gyl'la	Al-bu'ti-us (10)	A.le'bas
Ag.yl-læ'us	Al-cæ'us	A.le'bi-on
A-gy'rus	Al-cam'e-nes	A.lec'to
A-gyr'i-um	Al-can'der	A.lec'tor
A-gyr'i-us	Al-can'dre	A.lec'try-on
A-gyr'tes	Al-ca'nor	A.lec'tus
A-ha'la	Al-cath'o-e	A.le'i-us Cam'pus
A'jax	Al-cath'o-us	Al-e-man'ni
A-i-do'ne-us	Al'ce	A.le'mon
A-im'y-lus	Al-ce'nor	Al-e-mu'si-i (4)
A'i-us Lo-cu'ti-us	Al-ces'te	A'lens
Al-a-ban'da	Al-ces'tis	A'le-on
Al'a-bus	Al'ce-tas	A.le'se
A-le'sa	Al'chi-das	A.le'si-a (10)
A-læ'a	Al-chim'a-cus	A.le'si-um (10)
A-læ'i (3)	Al-ci-bi'a-des (4)	A.le'tes
A-læ'us	Al-cid'a-mas	A.le'thes
Al-a-go'ni-a	Al-ci-da-me'a	A.le'thi-a
A-la'la	Al-ci-dam'i-das	A.let'i-das
Al-al-com'e-na	Al-cid'a-mus	A.le'tri-um
A-la'li-a	Al-ci'das	A.le'tum

Al-eu-a'dæ	A-lo'a	A-mar'di (3)
A-le'us	Al-o-e'us	A-mar'tus
A'lex	Al-o-i'des, and	Am-bry'l'lis
A-lex-a-me'nus	Al-o-i'dæ	Am-ar-yn'ce-us
Al-ex-an'der	Al'o-pe	Am-ar-yn'thus
Al-ex-an'dra	A-lop'e-ce	A'mas
Al-ex-an-dri'a (29)	A-lop'e-ces	A-ma'si-a (10)
Al-ex-an'dri-des	A-lo'pi-us	Am-a-se'nus
Al-ex-an-dri'na	A'los	A-ma'sis
Al-ex-an-drop'o-lis	A-lo'ti-a (10)	A-mas'tris
Al-ex-a'nor	Al-pe'nus	A-mas'trus
Al-ex-ar'chus	Al'pes	A-ma'ta
A-lex'as	Alps, Eng.	Am'a-thus
A-lex'i-a	Al-phe'i-a	A-max-am-pe'us
A-lek'she-a	Al-phe'nor	A-max'i-a, or
A-lex-ic'a-cus	Al-phe'nus	A-max'i-ta
Al-ex-i'nus	Al-phe-si-bce'a (5)	Am-a-ze'nes
A-lex'i-o	Al-phe-si-bce'us	A-maz'o-nes, or
A-lek'she-o	Al'phe-us	Am-a-zon'i-des
Al-ex-ip'pus	Al'phi-us	Am-a-zo'ni-a
Al-ex-ir'a-es	Al-phi'on (26)	Am-a-zo'ni-um
Al-ex-ir'ho-e	Al-pi'nus	Am-a-zo'ni-us
A-lex'is	Al'pis	Am-bar'ri
A-lex'on	Al'si-um (10)	Am'be-nus
Al-fa-ter'na	Al'sus	Am-bar-va'li-a
Al-fe'nus	Al-thæ'a	Am-bi-a-li'tes
Al'gi-dum	Al-thæm'e-nes	Am-bi-a'num
A-li-ac'mon, and	Al-ti'num	Am-bi-a-ti'num
Ha-li-ac'mon	Al'tis	Am-bi-ga'tus
A-li-ar'tum	A-lun'ti-um (10)	Am-bi'o-rix
A-li-ar'tus, and	A'lus, Al'u-us,	Am'bla-da
Ha-li-ar'tus	and Ha'lus	Am-bra'ci-a
A'l'i-cis	A-ly-at'tes	Am-bra'ci-us
A-li-e'nus	Al'y-ba (6)	Am'bri (3)
A'l'i-fæ	Al-y-cæ'a	Am-bro'nes
Al-i-læ'i (3) (4)	Al-y-cæ'us	Am-bro'si-a (10)
Al-i-men'tus	A-lys'sus	Am-bro'si-us
A-lin'dæ	Al-yx-oth'o-e	Am-bry'on
A-lin-do'i-a	A-mad'o-cus	Am-brys'sus
Al-i-phe'ri-a	Am'a-ge	Am-bul'li
Al-ir-ro'thi-us	Am-al-thæ'a	Am'e-les
A'l'i-a	Am-al-the'um	Am-e-na'nus
Al-li-e'nos	Am'a-na	Am-e-ni'des
Al-lob'ro-ges	A-man'tes, or	A-men'o-cles
Al-lob'ry-ges	Am-an-ti'ni	A-me'ri-a
Al-lot'ri-ges	A-ma'nus	A-mes'tra-tus
Al-lu'ti-us (10)	A-mar'a-cus	A-mes'tris

A-mi'da (3)	Am-phim'a-chus	Am'y-tis
A-mil'car	Am-phim'e-don	An'a-ces
Am'i-los (4)	Am-phin'o-me	An-a-char'sis
A-mim'o-ne , or	Am-phin'o-mus	A-na'ci-um (10)
A-my'm'o-ne	Am-phi'on (26)	A-nac're-on
A-min'e-a , or	Am-phi'p'o-les	An-ac-to'ri-a
A-mi'm'e-a	Am-phi'p'o-lis	An-ac-to'ri-um
A-min'i-as	Am-phi'py-ros	An-a-dy-om'e-ne
A-min'i-us	Am-phi're'tus	A-nag'ni-a
A-min'o-cles	Am-phi'r'o-e	An-a-i'tis
Am-i-se'na	Am'phis	An-a-gy-ron'tum
A-mis'i-as	Am-phis-bæ'na	An'a-phe
A-mis'sas	Am-phis'sa	An-a-phlys'tus
Am-i-ter'num	Am-phis-se'ne	A-na'pus
Am-i-tha'on , or	Am-phis'sus	A-nar'tes
Am-y-tha'on	Am-phis'the-nes	A'nas
Am-ma'lo	Am-phis-ti'des	A-nat'o-le
Am-mi-a'nus	Am-phis'tra-tus	A-nau'chi-das
Am'mon , and	Am-phit'e-a	A-nau'russ
Ham'mon	Am-phit'h'e-mis	A'nax
Am-mo'ni-a	Am-phith'o-e	An-ax-ag'o-ras
Am-mo'ni-i (3)	Am-phi-tri'te (29)	An-ax-an'der
Am-mo'ni-us	Am-phit'ry-on	An-ax-an'dri-des
Am-mo'ni-us	Am'phi-tus	An-ax-ar'chus
Am-mo'the-a	Am-phot'e-rus	An-ax-ar'e-te
Am'ni-as	Am-phot-ry-o-ni'-	An-ax-e'nor
Am'ni'sus	a-des	A-nax'i-as
Am-œ-bæ'us (5)	Am-phry'sus	An-ax-ib'i-a
Am-o-me'tus	Am-phys'i-des	An-ax-ic'ra-tes
A'mor	Am'pyx	A-nax-i-da'mus
A-mor'ges	Am-sac'tus	A-nax'i-las
A-mor'gos	Am-mu'li-us	A-nax-i-la'us
Am'pe-lus	Am-myc'la	An-ax-il'i-des
Amp-e-lu'si-a	Am-myc'læ	An-ax-i-man'der
Am-phe'a	Am-ic-læ'us	An-ax-im'e-nes
Am-phi-a-la'us	Am-mic'las	An-ax-ip'o-lis
Am-phi'a-nax	Am'y-cus	An-ax-ip'pus
Am-phi-a-ra'us	Am'y-don	An-ax-ir'ho-e
Am-phi-ar'i-des	Am-y-mo'ne	A-nax'is
Am-phic'ra-tes	Am-myn'tas	A-nax'o
Am-phic'ty-on (11)	Am-myn-ti-a'nus	An-œ'us
Am-phic'le'a	Am'y'ris	An-ca-li'tes
Am-phid'a-mus	Am-myn'tor	An-ca'ri-us
Am-phi-dro'mi-a	Am-myri'i-us	An-cha'ri-a
Am-phi-ge'ni-a	Am'y-rus	An-cha'ri-us
Am-phil'o-chus	Am-mys'tis	An-chem'o-lus
Am-phil'y-tus	Am-y-tha'on	An-che-si'tes

An-ches'mus
 An-chi'a-le
 An-chi'a-la
 An-chi'a-lus
 An-chi-mo'li-us
 An-chin'o-e
 An-chi'ses
 An-chis'i-a
 An-chi-si'a-des
 An'cho-e
 An'cho-ra
 An-chu'russ
 An-ci'le
 An-cy'le
 An'con
 An-co'na
 An'cus Mar'ti-us
 An-cy'ræ
 An'da
 An-dab'a-tæ
 An-da m-a
 An-de-ca'vi-a
 An'des
 An-doc'i-des
 An-dom a-tis
 An-dræ'mon
 An-dra-ga'thi-us
 An-drag'a-thus
 An-drac'o-ras
 An-dram'y-tes
 An-dre'as
 An-dri-clus
 An-dris'cus
 An-dro'bi-us
 An-dro-cle'a
 An-dro'cles
 An-dro-cli'des
 An-dro'clus
 An-dro-cy'des
 An-dro-da'mus
 An-dro'ge-os
 An-dro'ge-us
 An-drog'y-næ
 An-drom'a-che
 An-drom-a-chi'dæ
 An-drom a-chus
 An-drom'a-das

An-drom'e-da
 An'dron
 An-dro-ni'cus (29)
 An-droph'a-gi (3)
 An-dro-pom'pus
 An'dros
 An-dros'the-nes
 An-dro'tri-on
 An-e-lon'tis
 An-e-ras'tus
 An-e-mo'li-a
 An-e-mo'sa
 An-fin'o-mus
 An-ge'li-a
 An-ge'li-on
 An-ge'li-us
 An-gi'tes
 An'grus
 An-gu-it'i-a
 A'ni-a
 An-i-ce'tus
 A-nic'i-a (27)
 A-nic'i-um
 A-nic'i-us Gal'lus
 An'i-grus
 A'ni-o, and A'ni-en
 An-i-tor'gis
 A'ni-us
 An'na
 An-ni-a'nus
 An'ni-bal
 An'ni-bi (3) (4)
 An-nic'e-ris (27)
 An'non
 An-o-pæ'a
 An'ser
 An-si-ba'ri-a
 An-tæ'a
 An-tæ'as
 An-tæ'us
 An-tag'o-ras
 An-tal'c -das
 An-tan der
 An-tan dros
 An-ter-bro'gi-us
 An-tei'us (5)
 An-tem'næ

An-te'nör
 An-te-nor'i-des
 An'te-ros
 An-the'a
 An'the-as
 An-the'don
 An-the'la
 An'the-mis
 An'the-mon
 An'the-mus
 An-the-mu'si-a
 An-the'ne
 An-ther'mus
 An'thes
 An-thes-pho'ri-a
 An-thes-te'ri-a
 An'the-us
 An-thi'a
 An'thi-as
 An'thi-um
 An'thi-us
 An'tho
 An-tho'res
 An-thra'ci-a
 An-thro-pi'nus
 An-thro-poph'a-gi
 An-thyl'læ
 An-ti-a-ni'ra
 An'ti-as (10)
 An-ti-cle'a
 An'ti-cles
 An-ti-cli'des
 An-tic'ra-gus
 An-tic'ra-tes
 An-tic'y-ra
 An-tid'o-tus
 An-tid'o-mus
 An-tig'e-nes
 An-ti-gen'i-das
 An-tig'o-na
 An-tig'o-ne
 An-ti-go'ni-a
 An-tig'o-nus
 An-til'co
 An-ti-lib'a-nus
 An-til'o-chus
 An-tim'a-chus



AP

An-tim'e-nes
An-ti-noe'i-a (5)
An-ti-nop'olis
An-tin'o-us
An-ti-o'chi-a
An-ti'o-chis
An-ti'o-chus
An-ti'o-pe (8)
An-ti-o'rus
An-tip'a-ter
An-ti-pa'tri-a
An-ti-pat'ri-das
An-tip'a-tris
An-tiph'a-nes
An-tiph'a-tes
An-tiph'i-lus
An'ti-phon
An-tiph'o-nus
An'ti-phus
An-ti-pœ'nes (5)
An-tip'olis
An-tis'sa
An-tis'the-nes (18)
An-tis'ti-us
An-tith'e-us
An'ti-um (10)
An-tom'e-nes
An-to'ni-a
An-to'ni-i (4)
An-to'ni-na
An-to'ni-nus
An-to-ni-op'o-lis
An-to'ni-us, M.
An-tor'i-des
A-nu'bis
An'xi-us
An'xur
An'y-ta
An'y-tus
An-za'be (8)
A-o'l'i-us
A'on
A'o-nes
A-o'ris
A-or'nos
A-o'ti
A-pa'i-tæ

AP

A-pa'ma
A-pa'me
Ap-a-me'a
Ap-a-mi'a
A-par'ni
Ap-a-tu'ri-a
Ap-e-au'ros
A-pel'l'a
A-pel'les
A-pel'li-con
Ap-en-ni'nus
A'per
Ap-e-ro'pi-a
Ap'e-sus
Aph'a-ca
A-phæ'a
A'phar
Aph-a-re'tus
A-pha're-us
A'phas
A-phel'las
Aph'e-sas
Aph'e-tæ
Aph'i-das
A-phid'na
A-phid'nus
Aph-œ-be'tus
A-phri'ccs
Aph-ro-dis'i-a
Aph-ro-di'sum
Aph-ro-di'te (8)
A-phy'te
A'pi-a
Ap-i-a'nus
Ap-i-ca'ta
A-pic'i-us (27)
A-pid'a-nus
A'pi-na
A-pi'o-la
A'pi-on
A'pis
A-pit'i-us
A-pol-li-na'res
A-pol-li-na'ris
Ap-ol-lin'i-des
A-pol'l'i-nis
A-pol'l'o

AR

9

Ap-ol-loc'ra-tes
A-pol-lo-do'rus
Ap-ol-lo'ni-a
Ap-ol-lo'ni-as
A-pol-lo-ni'a-des
Ap-ol-lon'i-des
Ap-ol-lo'ni-us
Ap-ol-loph'a-nes
A-po-my-i'os
A-po-ni-a'na
A-po'ni-us, M.
Ap'o-nus
Ap-os-tro'phi-a
A-poth-e-o'sis
Ap-o-the'o-sis
Ap'pi-a vi'a
Ap'pi'a-des
Ap-pi-a'nus
Ap'pi-i fo'rum
Ap'pi-us
Ap'pu-la
A'pri-es, and
A'pri-us
Ap-sin'thi-i
Ap'si-nus
Ap'te-ra
Ap-u-le'i-a
Ap-u-le'i-us
A-pu'l'i-a
A-pu-sci-da'mus
A-qua'ri-us
Aq-ui-la'ri-a
Aq-ui-le'i-a
A-qui'l'i-us
A-qui'l'i-a
Aq'ui-lo
Aq-ui-lo'ni-a
A-quin'i-us
A-qui'num
Aq-ui-ta'ni-a
A'ra
Ar-a-bar'ches
A-ra'bi-a
A-rab'i-cus
Ar'a-bis
Ar'abs, and
Ar'a-bus

10 AR

A-rac'ca, *Ind*
A-rec'ca
A-rach'ne
Ar-a-cho'si-a
Ar-a-cho'tæ, *and*
Ar-a-cho'ti
A-rach'hi-as
Ar-a-cil lum
Ar-a-co'si-i (4)
Ar-a-cyn'thus
A'ra-dus
A'ræ
A'rar
Ar'a-rus
Ar-a-thyr'e-a
A-ra'tus
A-rax'es
Ar-ba'ces
Ar-be'la
Ar'be-la (29)
Ar'bis
Ar-bo-ca'la
Ar-bus'cu-la
Ar-ca'di-a
Ar-ca'di-us
Ar-ca'num
Ar'cas
Ar'ce-na
Ar'cens
Ar-ces-i-la'us
Ar-ce'si-us (10)
Ar-chæ'a
Ar-chæ'a-nax
Ar-chæ-at'i-das
Arch-ag'a-thus
Ar-chan'der
Ar-chan dros
Ar'che
Ar-cheg'e-tes
Ar-che-la'us
Ar-chem'a-chus
Ar-chem o-rus
Ar-chep'o-lis
Ar-chep-tol'e-mus
Ar-ches'tra-tus
Ar-che-ti'mus
Ar-che'ti-us (10)

AR

Ar'chi-a
Ar'chi-as
Ar-chi-bi'a-des
Ar-chib'i-us
Ar-chi-da'mi-a
Ar-chi-da'mus (29)
Ar'chi-das
Ar-chi-de'mus
Ar-chi-de'u-s
Ar-chid'i-um
Ar-chi-gal'lus
Ar-chig'e-nes
Ar-chil'o-chus
Ar-chi-me'des
Ar-chi'nus
Ar-chi-pel'a-gus
Ar-clip'o-lis
Ar-clip'pe
Ar-clip'pus
Ar-chi'tis
Ar'chon
Ar-chon'tes
Ar'chy-lus
Ar-chy'tas
Ar-cit'e-nens
Ar-cit'i-nus
Ar-coph'y-lax
Ar'clos
Ar-cu'trus
Ar'da-lus
Ar-da'ni-a
Ar-dax'a-nus
Ar'de-a
Ar-de-ric'ca
Ar-di-æ'i (4)
Ar-do'ne-a
Ar-du-en'na
Ar-du-i'ne
Ar-dy-en'ses
Ar'dys
A-re-ac'i-dæ
A're-as
A-reg'o-nis
Ar-e-la'tum
A-rel'li-us
Ar-e-mor'i-ca
A-re

AR

A-ren'a-cum
Ar-e-op-a-gi'tæ
Ar-e-op'a-gus (29)
A-res'tæ
A-res'tha-nas
Ar-es-tor'i-des
A're-ta
Ar-e-tæ'us
Ar-e-taph'i-la
Ar-e-ta'les
A-re'te
A-re'tes
Ar-e-thu'sa
Ar-e-ti'num
Ar'e-tus
A're-us
Ar-gæ'us, and
Ar-ge'us
Ar'ga-lus
Ar-gath'o-na
Ar-ga-tho'ni-us
Ar'ge
Ar-ge'a
Ar-gæ-a'thæ
Ar-gen'num
Ar'ges
Ar-ges'tra-tus
Ar-ge'us
Ar'gi
Ar'gi'a
Ar'gi-as
Ar-gi-le'tum
Ar-gil'i-us
Ar-gil'lus
Ar'gi-lus
Ar-gi-nu'sæ
Ar'gi'o-pe
Ar-gi-phon'tes
Ar-gip'pe-i (3)
Ar-gi'va
Ar-gi'vi (3)
Ar'gi-us
Ar'go
Ar-gol'i-cus
Ar'go-lis
Ar'gon
Ar-go-nau'tæ

Ar'gus	Ar-is-ta-za'nes	Ar-mi-lus'tri-um
Ar-gyn'nis	A-ris'te-as	Ar-min'i-us
Ar'gy-ra	A-ris'te-ræ	Ar-mor'i-cæ
Ar-gy-ras'pi-des	A-ris'te-us	A'rne
Ar'gy-re	A-ris'the-nes	Ar'ni
Ar-gyr'i-pa	A-ris'thus	Ar-no'bi-us
A'ri-a	Ar-is-ti'bus	Ar'nus
A-ri-ad'ne	Ar-is-ti'des	Ar'o-a
A-ri-æ'us	Ar-is-tip'pus	Ar'o-ma
A-ri-a'ni, and A-ri-e'ni	A-ris'ti-us	Ar'pa-ni
A-ri-an'tas	A-ris'ton	Ar'pi (3)
A-ri-am'nes	Ar-is-to-bu'la	Ar-pi'num
A-ri-a-ra'thes	Ar-is-to-bu'lus	Ar-ræ'i
Ar-ib-bæ'us (5)	Ar-is-to-cle'a	Ar-rha-bæ'us
A-ric'i-a	A-ris'to-cles	Ar'ri-a
Ar-i-ci'na	A-ris-to-cli'des	Ar-ri-a'nus
Ar-i-dæ'us	Ar-is-to-cre-tes	Ar'ri-us
A-ri-e'nis	Ar-is-to-cre-on	Ar'ri-us, and
Ar-i-gæ'um	Ar-is-to-ri-tus	A'ri-us
A-ri'i (4)	A-ris-tod-e'mus	Ar-run'ti-us (10)
Ar'i-ma	Ar-is-tog'e-nes	Ar-sa'bes
Ar-i-mas'pi (3)	Ar-is-to-gi-ton	Ar'sa-ces (29)
Ar-i-mas'pi-as	Ar-is-to-la'us	Ar-sac'i-dæ
Ar-i-mas'thæ	Ar-is-tom'a-che	Ar-sam'e-nes
Ar-i-ma'zes	Ar-is-tom'a-chus	Ar-sam'e-tes
Ar'i-mi (3)	Ar-is-to-me'des	Ar-sam-o-sa'ta
A-rim'i-num	Ar-is-tom'e-nes	Ar-sa'nes
A-rim'i-nus	A-ris-to-nau'tæ	Ar-sa'ni-as
Ar-im-phæ'i	Ar-is-to-ni'cus	Ar-se'na
Ar'i-mus	A-ris'to-nus	Ar'ses
A-ri-o-bar-za'nes	Ar-is-ton'i-des	Ar'si-a
A-ri-o-man'des	Ar-is-ton'y-mus	Ar-si-dæ'us
A-ri-o-mar'dus	Ar-is-toph'a-nes	Ar-sin'o-e
A-ri-o-me'des	A-ris-to-phi-li'des	Ar-ta-ba'nus
A-ri'on (26)	A-ris'to-phon	Ar-ta-ba'zus
A-ri-o-vis'tus	A-ris'tor	Ar'ta-bri, and
A'ris	A-ris-tor'i-des	Ar-ta-bri'tæ
A-ris'ba	Ar-is-tot'e-les (29)	Ar-ta-cæ'as
Ar-is-tæ'n'e-tus	Ar-is-to-ti'mus	Ar-ta-cæ'na
Ar-is-tæ'um	Ar-is-tox'e-nus	Ar'ta-ce
Ar-is-tæ'us	A-ris'tus	Ar-ta-ce'e
Ar-is-tag'o-ras	Ar-is-tyl'lus	Ar-ta'ci-a
Ar-is-tan'der	A'ri-us	Ar-tæ'i
Ar-is-tan'dros	Ar'me-nes	Ar-tag'e-ras
Ar-i-tar'che	Ar-me'ni-a	Ar-ta-ger'ses
Ar-is-tar'chus	Ar-men-ta'ri-us	Ar-ta'nes
	Ar-mil'la-tus	Ar-ta-pher'nes

Ar-ta' ¹ tus	As-cal' ¹ a-phus	As'so-rus
Ar-ta-vas' ¹ des	As'ca-lon	As'sos
Ar-tax' ¹ a, and	As-ca' ¹ ni-a	As-syr'i-a
Ar-tax' ¹ i-as	As-ca' ¹ ni-us	As' ¹ ta
Ar-tax' ¹ a-ta	As'ci-l (3)	As-ta-cœ' ¹ ni (5)
Ar-ta-xerx' ¹ es	As-cle' ¹ pi-a	As' ¹ ta-cus
Ar-tax' ¹ i-as	As-cle-pi' ¹ a-des	As' ¹ ta-pa
Ar-ta-yc' ¹ tes	As-cle-pi-o-do' ¹ rus	As' ¹ ta-pus
Ar-ta-yn' ¹ ta	As-cle-pi-o-do' ¹ tus	As-tar' ¹ te
Ar-ta-yn' ¹ tes	As-cle' ¹ pi-us	As' ¹ ter
Ar-tem-ba' ¹ res	As-cle-ta' ¹ ri-on	As-te' ¹ ri-a
Ar-tem-i-do' ¹ rus	As' ¹ clus	As-te' ¹ ri-on, and
Ar' ¹ te-mis	As-co' ¹ li-a	As-te' ¹ ri-us
Ar-te-mis' ¹ i-a	As-co' ¹ ni-us	As-te-ro' ¹ di-a
Ar-te-mis' ¹ i-um	La' ¹ be-o	As-ter' ¹ o-pe, and
Ar-te-mi ta	As' ¹ cra	As-te-ro' ¹ pe-a
Ar' ¹ te-mon	As' ¹ cu-lum	As-ter-o-pæ' ¹ us
Ar-tim' ¹ pa-sa	As' ¹ dru-bal	As-ter-u' ¹ si-us
Ar-to-bar-za' ¹ nes	A-sel' ¹ li-o	As-tin' ¹ o-me
Ar-toch'mes	A' ¹ si-a	As-ti' ¹ o-chus
Ar-to' ¹ na	A-si-at' ¹ i-cus	As-træ' ¹ a
Ar-ton' ¹ tes	A-si' ¹ las	As-træ' ¹ us
Ar-to' ¹ ni-us	As-i-na' ¹ ria	As' ¹ tu
Ar-tox' ¹ a-res	As-i-na' ¹ ri-us	As' ¹ tur
Ar-tu' ¹ ri-us	As' ¹ i-ne	As' ¹ tu-ra
Ar-ty' ¹ nes	As' ¹ i-nes	As' ¹ tu-res
Ar-tyn' ¹ i-a	A-sin' ¹ i-us	As-ty-a'ge
Ar-tys' ¹ to-na	Gal' ¹ lus	As-ty'a-ges
Ar' ¹ u-æ	A' ¹ si-us	As-ty'a-lus
Ar-va' ¹ les	As-na' ¹ us	As-ty'a-nax
Ar-u'e-ris	A-so' ¹ phis	As-ty-cra'ti-a
Ar-ver' ¹ ni	A-so' ¹ pi-a	As-tyd'a-mas
Ar-vir' ¹ a-gus	As-o-pi' ¹ a-des	As-ty-da-mi'a
Ar-vis' ¹ i-um, and	A-so' ¹ pis	As' ¹ ty-lus
Ar-vi'sus	A-so' ¹ pus	As-tym-e-du'sa
Au-run-cu-le' ¹ i-us	As-pam' ¹ i-thres	As-tyn'o-me
A' ¹ rans	As-pa-ra'gi-um	As-tyn'o-us
A-run' ¹ ti-us (10)	As-pa' ¹ si-a	As-ty'o-che, and
Ar-u-pi' ¹ nus	As-pa' ¹ si'rus	As-ty-o-chi'a
Arx' ¹ a-ta	As-pas' ¹ tes	As-ty-pa-læ'a
Ar-y-an' ¹ des	As-pa-thi' ¹ nes	As-typh'i-lus
Ar'y-bas	As-pin' ¹ dus	As-ty' ¹ ron
Ar-yp-tæ' ¹ us	As' ¹ pis	As' ¹ y-chis
A-san' ¹ der	As-ple'don	A-sy' ¹ las
As-bes' ¹ tæ, and	As-po-re' ¹ nus	A-syl' ¹ lus
As-bys' ¹ tæ	As' ¹ sa	A-tab'u-lus
As'bo-lus	As-sa-bi' ¹ nus	At-a-by' ¹ ris
	As-sar'a-cus	
	As-se-ri' ¹ ni (3)	

At'a-ce	A'trax	Au-gus'tu-lus
At-a-lan'ta	At-re-ba'tæ	Au-gus'tus
At-a-ran'tes	At-re-ba'tes	A-vid-i-e'nus
A-tar'be-chis	At-re'ni	A-vid'i-us Cas'si-us
A-tar'ne-a	A'tre-us	Av-i-e'nus
A-tar'ga-tis	A-tri'dæ	A'vi-um
A'tas, and A'thas	A-tro'ni-us	Au-les'tes
A'tax	At-ro-pa'ti-a	Au-le'tes
A'te	At'ro-pos	Au'lis
A-tel'læ	At'ta	Au'lon
At-e-no-ma'rus	At-ta'li-a	Au-lo'ni-us
Ath-a-ma'nes	At'ta-lus	Au'lus
Ath'a-mas	At-tar'ras	Au'ras
Ath-a-man-ti'a-des	At-te'i-us Cap'i-to	Au-re'li-a
Ath-a-na'si-us	At'tes	Au-re-li-a'nus
Ath'a-nis	At'this	Au-re'li-us
A'the-as	At'ti-ca	Au-re'o-lus
A-the'na	At'ti-cus	Au-rin'i-a
A-the'næ (8)	At'ti-la	Au-ro'ra
Ath-e-næ'a	At-til'i-us	Au-run'ce
Ath-e-næ'um	At-ti'nas	Aus-chi'sæ
Ath-e-næ'us	At'ti-us Pe-lig'nus	Aus'ci (3)
Ath-e-nag'o-ras	A-ty'a-dæ	Au'ser, and
Ath-e-na'is	A'tys	Au'se-ris
A-the'ni-on	Av-a-ri'cum	Au'ses
A-then'o-cles	A-vel'læ	Au'son
Ath-en-o-do'rūs	Av-en-ti'nus	Au-so'ni-a
A'the-os	A-ver'nis, or	Au-so'ni-us
Ath'e-sis	A-ver'na	Au'spi-ces
A'thos	A-ves'ta	Aus'ter
Ath-rul'læ	Au-fc'i-a a'qua	Aus-te'si-on
A-thym'bra	Au-fi-de'na	Au-tob'u-lus
A'ti-a (11)	Au-fid'i-a	Au-toch'tho-nes
A-til'i-a	Au-fid'i-us	Au'to-cles
A-til'i-us	Au'fi-dus	Aus-toc'ra-tes
A-til'læ	Au'ga, and Au'ge,	Au-tol'o-læ
A-ti'na	and Au'ge'a	Au-tol'y-cus
A-ti'nas	Au'ga-rus	Au-tom'a-te
A-tin'i-a	Au'ge-æ	Au-tom'e-don
At-lan'tes	Au'gi-as, and	Au-to-me-du'sa
At-lan-ti'a-des	Au'ge-as	Au-tom'e-nes
At-lan-ti-des	Au'gi-læ	Au-tom'o-li
At'las	Au'gi'nus	Au-ton'o-e
A-tos'sa	Au'gu-res	Au-toph-ra-da'tes
At'ra-ces	Au-gus'ta	Au-xe'si-a
At-ra-myt'ti-um	Au-gus-ta'li-a	Ax'e-nus
At'ra-pes	Au-gus-ti'nus	Ax'i'o-chus

Ax'i'on	Ax'ur, and An'xur	Az'o-nax
Ax'i-o'te-a	Ax'us	A-zo'rus
Ax'i-o'the-a	A'zan	A-zo'tus
Ax'i-us	A-z'i'ris	

B.

Ba-bil'i-us	Bag-o-da'res	Bar-dyl'lis
Bab'i-lus	Ba-goph'a-nes	Ba're-as So-ra'nus
Bab'y-lon	Bag'ra-da	Ba'res
Bab-y-lo'ni-a	Ba'i-æ	Bar-gu'si-i (3)
Bab-y-lo'ni-i (4)	Ba'la	Ba-ri'ne
Ba-byr'sa	Ba-la'crus	Ba-ris'ses
Ba-byt'a-ce	Bal-a-na'græ	Ba'ri-um
Bac-a-ba'sus	Ba-la'nus	Ba'nu-us
Bac'chæ	Ba-la'ri	Bar-si'ne, and
Bac-cha-na'li-a	Bal-bil'lus	Bar-se'ne
Bac-chan'tes	Bal-bi'nus	Bar-za-en'tes
Bac'chi (3)	Bal'bus	Bar-za'nes
Bac-chi'a-dæ	Bal-e-a'res	Bas-i-le'a
Bac'chi-des	Ba-le'tus	Bas-i-li'dæ
Bac'chis	Ba-li-us	Bas-i-li'des
Bac'chi-um	Ba-lis'ta	Ba-sil-i-o-pot'a-
Bac'chi-us	Bal-lon'o-ti (3)	mos
Bac'chus	Bal-ven'ti-us (10)	Bas'i-lis
Bac-chyl'i-des	Bal'y-ras	Ba-sil'i-us
Ba-ce'nis	Bam-u-ru'æ	Bas'i-lus
Ba'cis	Ban'ti-æ	Bas'sæ
Bac'tra	Ban'ti-us, L.	Bas-sa'ni-a
Bac'tri, and	Baph'y-rus	Bas-sa're-us
Bac-tri-a'ni	Bap'tæ	Bas'sa-ris
Bac-tri-a'na	Ba-ræ'i	Bas'sus Au-fid'i-us
Bac'tros	Bar'a-thrum	Bas-tar'næ, and
Bad'a-ca	Bar'ba-ri	Bas-ter'næ
Ba'di-a	Bar-ba'ri-a	Bas'ti-a
Ba'di-us	Bar-bos'the-nes	Ba'ta
Bad-u-hen'næ	Bar-byth'a-ce	Ba-ta'vi
Bæ'bius, M.	Bar'ca	Ba'thos
Bæ'tis	Bar-cæ'i, or	Bath'y-cles
Bæ'ton	Bar'ci-tæ	Ba-thyl'lus
Ba-gis'ta-me	Bar'ce	Bat-i-a'tus
Ba-gis'ta-nes	Bar'cha	Ba'ti-a (11)
Ba-go'as, and	Bar-dæ'i	Ba-ti'na, and
Ba-go'sas	Bar'di	Ban-ti'na

Ba'tis	Ben'dis	Bi-sal'tes
Ba'to	Ben-e-ven'tum	Bi-sal'tis
Ba'ton	Ben-the-sic'y-me	Bi-san'the
Bat-ra-cho-my-o-	Be-pol-it'a-nus	Bis'ton
mach'i-a	Ber'bi-cæ	Bis'to-nis
Bat-ti'a-des	Ber-e-cyn'thi-a	Bi'thus
Bat'tis	Ber-e-ni'ce	Bith'y-æ
Bat'tus	Ber-e-ni'cis	Bi-thyn'i-a
Bat'u-lum	Ber'gi-on	Bit'i-as
Bat'u-lus	Ber-gis'ta-ni	Bi'ton
Ba-tyl'lus	Be'ris, and Ba'ris	Bi-tu'i-tus
Bau'bo	Ber'mi-us	Bi-tun'tum
Bau'cis	Ber'o-e	Bi-tur'i-ges
Ba'vi-us	Be-rœ'a	Bi-tur'i-cum
Bau'li (3)	Ber-o-ni'ce	Biz'i-a
Baz-a-en'tes	Be-ro'sus	Blæ'na
Ba-za'ri-a	Ber-rhœ'a	Blæ'si-i (4)
Be'bi-us	Be'sa	Blæ'sus
Be-bri'a-cum	Be-sid'i-æ	Blan-de-no'na
Beb'ry-ce	Be-sip'po	Blan-du'si-a
Beb'ry-ces, and	Bes'si (3)	Blas-to-phœ-ni'ces
Be-bryc'i-i (4)	Bes'sus	Blem my-es
Be-bryc'i-a	Bes'ti-a	Ble-ni'na
Bel-e-mi'na	Be'tis	Blit'i-us
Bel-e-phan'tes	Be-tu'ri-a	Blu'ci-um
Bel'e-sis	Bi'a	Bo-a-dic'e-a
Bel'gæ	Bi'a'nor	Bo'æ, and Bo'e-a
Bel'gi-ca	Bi'as	Bo-a'gri-us
Bel'gi-um	Bi-bac'u-lus	Bo-ca'li-as
Bel'gi-us	Bi'li-a, and Bi'l'i-a	Boc'car
Bel'i-des (29)	Bi'lis	Boc'cho-ris
Be-li'des	Bi'li-na	Boc'chus
Be-lis'a-ma	Bi'lus	Bo-du'ni
Bel-i-sa ri-us	Bi-brac'te	Bo-du-ag-na'tus
Bel-is-ti'da	Bi'b'u-lus	Bo-e-be'i-s
Bel'i-tæ	Bi'ces	Bo'e'bi-a
Bel-ler'o-phon	Bi'con	Bo-e-dro'mi-a
Bel-le'r'us (29)	Bi-cor'ni-ger	Bo-e-o-tar'chæ
Bel-li'e-nus	Bi-cor'nis	Bo-e-o'ti-a
Bel-lo'na	Bi-for'mis	Bo'e-o'tus
Bel-lo-na'ri-i (4)	Bi'frons	Bo-e-or-o-bis'tas
Bel-lov'a-ci	Bi'li-bi-lis	Bo-e'thi-us
Bel-lo-ve'sus	Bi-ma'ter	Bo'e-tus
Be'lon	Bi'ngi-um	Bo'e-us
Be'lus	Bi'on	Bo'ges
Be-na'cus	Bi'r'thus	Bo'gud
Ben-e-did'i-um	Bi-sal'tæ	Bo'gus

Bo'i-i (3)	Brau'ron	Bu-ba'ces
Bo-joc'a-lus	Bren'ni, and	Bu'ba-ris
Bo'la	Breu'ni	Bu-bas-ti'a-cus
Bol'be	Bren'nus	Bu-bas'tis
Bol-bi-ti'num	Bren'the	Bu'ba-sus
Bol'gi-us	Bres'ci-a	Bu'bon
Bo-li'na	Bret'ti-i (3)	Bu-ceph'a-la
Bo-l-i-næ'us	Bri-a're-us	Bu-ceph'a-lus
Bo-lis'sus	Bri'as	Bu-col'i-ca
Bo-la'nus	Bri-gan'tes	Bu-col'i-cum
Bo'lus	Brig-an-ti'nus	Bu-co'li-on
Bom-i-en'ses	Bri-les'sus	Bu'co-lus
Bo-mil car	Bri'mo	Bu'di-i (3)
Bom-o-ni cæ	Bri-se'is	Bu-di'ni
Bo'na De'a	Bri'ses	Bu-do'rum
Bo-no'ni-a	Bri-se'u	Bu'lis
Bo-no'si-us	Bri-tan'ni	Bul-la'ti-us
Bo-no'zhe-us	Bri-tan'ni-a	Bu-mel'lus
Bo-o-su'ra	Bri-tan'ni-cus	Bu'ne-a
Bo-o'tes	Brit-o-mar'tis	Bu'nus
Bo-o'tus, and	Brit-o-ma'rus	Bu'pa-lus
Boe'o-tus	Brit'o-nes	Buph'a-gus
Bo're-a	Brix-el'l-um	Bu-pho'ni-a
Bo-re'a-des	Brix'i-a	Bu-pra'si-um
Bo're-as	Bri'zo	Bu'ra
Bo-re-as'mi (3)	Broc-u-be'lus	Bu-ra'i-cus
Bo're-us	Bro'mi-us	Bur'rhus
Bor'ges	Bro'mus	Bur'sa
Bor'nos	Bron'gus	Bur'si-a
Bor-sip'pa	Bron'tes	Bu'sæ
Bo'rus	Bron-ti'nus	Bu-si'ris
Bo-rys'thè-nes	Bro'te-as	Bu'ta
Bos'pho-rus	Bro'the-us	Bu'te-o
Bot'ti-a	Bruc'te-ri	Bu'tes
Bot-ti-æ'is	Bru-ma'li-a	Bu-thro'tum
Bo-vi-an'um	Brun-du'si-um	Bu-thyr'e-us
Bo-vil'læ	Bru-tid'i-us	Bu'to-a
Brach-ma'nes	Bru'ti-i (4)	Bu'tos
Bræ'si-a	Bru'tu-lus	Bu-tor'i-des
Bran-chi'a-des	Bru'tus	Bu-tun'tum
Bran'chi-dæ	Bry'as	Bu'tus
Bran-chyl'lides	Bry-ax'is	Bu-zy'ges
Bran'chus	Bry'ce	Byb-le'si-a, and
Bra'si-æ	Bry'ges	By-bas'si-a
Bras'i-das	Bry'gi (3) (5)	Byb'li-a
Bras-i-de'i-a	Bry'se-a	Byb'li-i.(4)
Brau're	Bu-ba-ce'ne	Byb'lis



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Byl-li'ō-nes	By-za'ci-um	Byz'e-res
Byr'rhus	By-zan'ti-um	By'zas
Byr'sa	By'zas	Byz'i-a

C..

Ca-an'thus	Cæc'u-lus	Cal'a-brus
Cab'a-des	Cæ-dic'i-us (27)	Cal-a-gur-rit'a-ni
Cab'a-les	Cæ'li-a lex	Cal'a-is
Ca-bal'i-i (4)	Cæ'li-us	Ca-lag'u-tis
Cab-al-li'num	Cæm'a-ro	Cal'a-mis
Cab-al-i'nus	Cæ'ne	Cal-a-mi'sa
Ca-bar'nos	Cæ'ne-us	Cal'a-mos
Ca-bas'sus	Cæn'i-des	Cal'a-mus
Ca-bal'li-o (4)	Cæ-ni'na	Ca-la'nus
Ca-bi'ra	Cæ'nis	Cal'a-on
Ca-bi'ri (3)	Cæ-not'ro-pæ	Cal'a-ri
Ca-bi'ri-a	Cæ'pi-o	Cal-a-tha'na
Ca-bu'ra (7)	Cæ-ra'tus	Ca-la'thi-on
Cab'u-rus	Cæ're, or Cæ'res,	Cal'a-thus
Ca'ca	Cæ're-si	Cal'a-tes
Cach'a-les	Cæ'sar	Ca-la'ti-a
Ca'cus	Cæs-a-re'a	Ca-la'ti-æ
Ca-cu'this	Cæ-sa'ri-on	Ca-la'vi-i (4)
Ca-cyp'aris	Cæ-se'na	Ca-la'vi-us
Ca'di (3)	Cæ-sen'ni-us	Cal-au-re'a, and Cal-au-ri'a
Cad-me'a	Cæ-ce'ti-us	Cal'bis
Cad-me'is	Cæ'si-a	Cal'ce
Cad'mus	Cæ'si-us	Cal'chas
Ca'dra (7)	Cæ'so	Cal-che-do'ni-a
Ca-du'ce-us	Cæ-so'ni-a	Cal-chin'i-a
Ca-dur'ci (3)	Cæ-so'ni-us	Cal'dus Cæ'li-us
Ca-dus'ci	Cæt'o-brix	Ca'le
Cad'y-tis	Cæt'u-lum	Cal-e-do'ni-a
Cæ'a	Cæ'yx	Ca-le'nus
Cæ'ci-as	Ca-ga'co	Ca'les
Cæ-ci'li-a	Ca-i-ci'nus	Ca-le'si-us
Cæ-cil'i-a	Ca-i'cus	Ca-le'tæ
Cæ-cil-i-a'nus	Ca-i-e'ta	Cal'e-tor
Cæ-cil'i-i (4)	Ca'i-us, and Ca-i-a	Ca'lex
Cæc'i-lus	Ca-i-us	Cal-i-ad'ne
Cæ-ci'na Tus'cus	Cal'ab-er, Q	Cal-i-ce'ni (3)
Cæc'u-bum	Ca-la'bri-a	

D

Ca-lid'i-us, M.
 Ca-lig'u-la, C.
 Cal'i-pus
 Ca'lis
 Cal-læs'chrus
 Cal-la'i-ci (4)
 Cal'las
 Cal-la-te'bus
 Cal-le-te'ri-a
 Cal-le'ni
 Cal'li-a
 Cal-li'a-des
 Cal'li-as
 Cal-lib'i-us
 Cal-li-ce'rūs
 Cal-līc'horus
 Cal-li-cles
 Cal-li-co-lo'na
 Cal-līc'ra-tes
 Cal-līc-rat'i-das
 Cal-lid'i-us
 Cal-lid'ro-mus
 Cal-li-ge'tus
 Cal-lim'a-chus
 Cal-lim'e-don
 Cal-lim'e-des
 Cal-li'nus
 Cal-li'o-pe
 Cal-li-pa-ti'ra
 Cal-li-phon
 Cal-li-phron
 Cal-lip'i-dæ
 Cal-lip'o-lis
 Cal-li-pus
 Cal-lip'y-ges
 Cal-lir'ho-e
 Cal-lis'te
 Cal-lis-te'i-a
 Cal-lis'thenes
 Cal-lis'to
 Cal-lis-to-ni'cus
 Cal-lis'tra-tus
 Cal-lix'e-na
 Cal-ix'e-nus
 Ca'lōn
 Ca'lōr
 Cal'pe

Cal-phur'ni-a
 Cal-phur'ni-us
 Cal-pur'ni-a
 Cal'vi-a
 Cal'vi'na
 Cal-vis'i-us
 Cal-u-sid'i-us
 Cal-u'si-um
 Cal'y-be
 Cal-y-cad'nus
 Cal'y-ce
 Ca-lyd'i-um
 Ca-lyd'na
 Cal'y-don
 Cal-y-do'nis
 Cal-y-do'ni-us
 Ca-lym'ne
 Ca-lyn'da
 Ca-lyp'so
 Ca-man'ti-um
 Cam-a-ri'na
 Cam-bau'les
 Cain'bes
 Cain'bre
 Cam-bu'ni-i (4)
 Cam-by'ses
 Cam-e-la'nī
 Cam-e-li'tæ
 Cam'e-ra
 Cam-e-ri'num, and
 Ca-mer'ti-um
 Ca-me'ri-um
 Cam-e-ri'nus
 Ca-mer'tes
 Ca-mil'la
 Ca-mil'li, and
 Ca-mil'læ
 Ca-mil'lus
 Ca-mi'ro
 Ca-mi'rus, and
 Ca-mi'ra
 Cam-is-sa'res
 Cam'ma
 Ca-mœ'næ
 Cam-pa'na Lex
 Cam-pa'ni-a
 Cam'pe

Cam-pas'pe
 Cam'p'sa
 Cam'pus Mar'ti-us
 Cam-u-lo-gi'nus
 Ca'na
 Can'a-ce
 Can'a-che (12)
 Can'a-chus
 Ca'næ
 Ca-na'ri-i (4)
 Can'a-thus
 Can'da-ce (29)
 Can-da'vi-a
 Can-dau'les
 Can-di'o-pe
 Ca'nens
 Can-e-pho'ri-a
 Can-e-hum
 Ca-nic-u-la res dies
 Ca-nid'i-a
 Ca-nid'i-us
 Ca-nin-e-fa'tes
 Ca-nin'i-us
 Ca-nis'ti-us
 Ca'ni-us
 Can'næ
 Ca-nop'i-cum
 Ca-no'pus
 Can'ta-bra
 Can'ta-bri
 Can'ta'bri-æ
 Can'tha-rus
 Can'thus
 Can'ti-um
 Can-u-le'i-a
 Can-u-le'i-us
 Ca-nu'li-a
 Ca-nu'si-um
 Ca-nu'si-us
 Ca-nu'ti-us
 Cap'a-neus
 Ca-pel'la
 Ca-pe'na
 Ca-pe'nas
 Ca-pe'ni
 Ca'per
 Ca-pe'tus

Ca-pha're-us
 Caph'y-æ
 Ca'pi-o
 Cap'i-to
 Ca-pit-o-li'nus
 Cap-i-to-li-um
 Cap-pa-do'ci-a
 Cap'pa-dox
 Ca-pra'ri-a
 Ca'pre-æ
 Cap-ri-cor'nus
 Cap-ri-fic-i-a'lis
 Ca-pri'ma
 Ca-priv'e-des
 Ca'pri-us
 Cap-ro-ti'na
 Ca'prus
 Cap'sa
 Cap'sa-ge
 Cap'u-a
 Ca'pys
 Ca'pys Syl'vi-us
 Car-a-bac'tra
 Car'a-bis
 Car-a-cal'la
 Ca-rac'a-tes
 Ca-rac'ta-cus
 Ca'ræ
 Ca-ræ'us
 Car'a-lis
 Car'a-nus
 Ca-rau'si-us
 Car'bo
 Car-che'don
 Car-ci'nus
 Car-da'ces
 Car-dam'y-le
 Car'di-a
 Car-du'chi
 Ca'res
 Car'e-sa
 Ca-res'sus
 Car-fin'i-a
 Ca'ri-a
 Ca'ri-as
 Ca-ri'a-te
 Ca-ri'na

Ca'ri'næ
 Car'i-ne
 Ca-ri'nus
 Ca-ris'sa-num
 Ca-ris'tu-n
 Car-ma'ni-a
 Car-ma'nor
 Car'me
 Car-me'lus
 Car-men'ta and
 Car-men'tis
 Car-men-ta'les
 Car-men-ta'lis
 Car'mi-des
 Car'na Car-din'e-a
 Car-na'si-us
 Car-ne'a-des
 Car-ne'i-a
 Car'ni-on
 Car'nus
 Car-nu'tes
 Car-pa'si-a
 Car-pa'si-um
 Car'pa-thus
 Car'pi-a
 Car'pis
 Car'po
 Ca-roph'o-ra
 Car-poph'o-rus
 Car'ræ and Car'ræ
 Car-ri-na'tes
 Car-ru'ca
 Car-se'o-li
 Car-ta'li-as
 Car-te'i-a
 Car-thæ'a
 Car-tha-gin-i-en'
 ses
 Car-tha'go
 Car'tha-sis
 Car-tei'a
 Car-vil'i-us
 Ca'rurus
 Ca'ry-a
 Car-y-a'tæ
 Ca-rys'ti-us
 Ca-rys'tus

Ca'ry-um
 Cas'ca
 Cas-ce'l'li-us
 Cas-i-li'num
 Ca-si'na Ca-si'num
 Ca'si-us
 Cas'me-næ
 Cas-mil'l'a
 Cas-pe'ri-a
 Cas-per'u-la
 Cas-pi'a-na
 Cas'pi-i (4)
 Cas'pi-um ma're
 Cas-san-da'ne
 Cas-san'der
 Cas-san'dra
 Cas-san'dri-a
 Cas'si-a
 Cas-si'o-pe
 Cas-si'o-pe'a
 Cas-si-ter'i-des
 Cas-si-ve-lau'nus
 Cas'si-us, C.
 Cas-so'tis
 Cas-tab'a-la
 Cas'ta-bus
 Cas-ta'li-a
 Cas-ta'li-us fons,
 Cas-ta'li-a
 Cas-ta'ne-a
 Cas-ti-a-ni'ra
 Cas'tor and Pol'lux
 Cas-tra'ti-us
 Cas'tu-lo
 Cat-a-du'pa
 Cat-a-men'te-les
 Cat'a-na
 Ca-tad'ni-a
 Cat-a-rac'ta
 Cat'e-nes
 Ca-thæ'a
 Cath'a-ri (3)
 Ca'ti-a
 Cat-i-e'na
 Cat-i-e'nus
 Cat-i-li'na
 Cat'i-line, Eng.

Ca-til'li (3)	Ce'don	Cen-tau'ri (3)
Ca-til'lus or Cat'i-lus	Ce-dru'si-i (3)	Cen-tau'rus
Ca-ti'na	Ceg'lu-sa	Cen-tob'ri-ca
Ca'ti-us	Ce'i (3)	Cen'to-res
Cat'i-zi	Cel'a-don	Cen-tor'i-pa
Ca'to	Cel'a-dus	Cen-tri'tes
Ca'tre-us	Ce-læ'næ	Cen'to-res
Cat'ta	Ce-iæ'no	Cen-tro'ni-us
Cat'ti (3)	Cel'e-æ	Cen-tum'vi-ri (4)
Cat-u-li-a'na	Ce-le'i-a and Ce'la	Cen-tu'ri-a
Ca-tul'lus	Cel-e-la'tes	Cen-tu'ri-pa
Cat'u-lus	Ce-len'dræ	Ce'os and Ce'a
Cav-a-ri'lus	Ce-len'dris	Ceph'a-las
Cav-a-ri'nus	Ce-len'de-ris	Ceph-a-le'di-on
Cau'ca-sus	Ce-le'ne-us	Ce-pha'l'en
Cau'con	Ce-len'na Ce-læ'na	Ceph-a-le'na
Cau'co-nes	Ce'ler	Ceph-al-le'ni-a
Cau'di and Cau'di-um	Cel'e-res	Ceph'a-lo
Ca'vi-i (3)	Cel'e-trum	Ceph-a-loe'dis
Cau-lo'ni-a	Ce'le-us	Ceph-a-lu'di-um
Cau'ni-us	Cel'mus	Ceph'a-lon
Cau'nus	Cel'o-næ	Ceph'a-lus
Cau'ros	Cel'sus	Ce phe-us
Cau'rus	Cel'tæ	Ce-phe'nes
Ca'us	Cel'ti-be'ri	Ce-phis'i-a
Ca-y'ci	Cel'ti-ca	Ceph-i-si'a-des
Ca-y'cus	Ce'li-ci	Ce-phis-i-do'rus
Ca-ys'ter	Cel'til'lus	Ce-phis'i-on
Ce'a or Ce'os	Cel-to'ri-i (4)	Ce-phis-od'o-tus
Ce'a-des	Cel-tos'cy-thæ	Ce-phi'sus
Ceb-al-li'nus	Cem'me-nus	Ce-phis'sus
Ceb-a-ren'ses	Cem'psi (3)	Ce'phren
Ce'bes	Ce-næ'um	Ce'pi-o
Ce'bren	Cen'chre-æ	Ce'pi-on
Ce-bre'ni-a	Cen'chre-is	Cer'a-ca
Ce-bri'o-nes	Cen'chre-us	Ce-rac'a-tes
Cec'i-das	Cen'chri-us	Ce-ram'bus
Ce-cil'i-us	Ce-nes'po-lis	Cer-a-mi'cus
Ce'ci-na	Ce-ne'ti-um	Ce-ra'mi-um
Ce-cin'na, A.	Ce'ne-us	Cer'a-mus
Ce-cro'pi-a	Cen-i-mag'ni	Ce'ras
Ce-crop'i-dæ	Ce-ni'na	Cer'a-sus
Ce'crops	Cen-o-ma'ni (29)	Cer'a-ta
Cer-cyph'a-læ	Cen-so'res	Ce-ra'tus
Ced-re-a'tis	Cen-so-ri'nus	Ce-rau'ni-a
	Cen'sus	Ce-rau'ni-a
	Cen-ta-re'tus	Ce-rau'ni-i

Ce-rau'rus	Ce-sel'li-us	Chal-dæ'i (3)
Ce-rau'si-us	Ce-sen'ni-a	Cha-les'tra
Cer-be'ri-on	Ces'ti-us	Chal-o-ni'tis
Cer'be-rus	Ces-tri'na	Chai'y-bes and
Cer'ca-phus	Ces-tri'nus	Cal'y-bes
Cer-ca-so'rum	Ce'tes	Chal-y-bo-ni'tis
Cer-ce'is	Ce-the'gus	Cal'ybs
Cer-ce'ne	Ce'ti-i (4)	Cua-ma'ni
Cer-ces'tes	Ce'ti-us (10)	Cham-a-vi'ri (4)
Cer-ci-des	Ce'to	Cha'ne
Cer-ci-i (4)	Ce'us and Cæ'us	Cha'on
Cer-ci'na	Ce'yx	Cha'o-nes
Cer-cin'na	Che'a	Cha-o'ni-a
Cer-cin'i-um	Chal-bi'nus	Cha-on'i-tis
Cer-ci-us	Chal-bri-a	Chal'os
Cer-co'pes	Chal-bri-as	Char'a-dra
Cer'cops	Chab'ry-is	Chal-ra'dos
Cer'cy-on	Chæ-an'i-tæ	Char'a-drus
Cer-cy'o-nes	Chæ're-as	Char-æ'a-das
Cer-cy'ra, or Cor- cy'ra	Chær-e-de'mus	Char-an-dæ'i
Cer-dyl'i-um	Chæ're-mon	Chal'rax
Cer-e-a'li-a	Chær'e-phon	Chal-rax'es and
Ce'res	Chæ-res'tra-ta	Chal-rax'us
Ce-res'sus	Chæ-rin'thus	Chal'res
Cer'e-tæ	Chæ-rip'pus	Char'i-cles
Ce-ri-a'lis	Chæ'ro	Char'i-clo
Cer'i-i (4)	Chæ-ro'ni-a	Char-i-cl'i-des
Cer-ri'lum	Chæ-ro-ne'a	Char-i-de'mus
Cer-rin'thus	Cher-ro-ne'a	Char'i-la
Cer-y-ni'tes	Chal-læ'ron	Char-i-la'us and
Cer-ma'nus	Chal'bes	Chal-ri'lus
Cer'nes	Chal-cæ'a	Chal-ri'ni and Ca- ri'ni
Ce'ron	Chal-ce'a	Chal'ris
Cer-o-pas'a-des	Chal-ce'don and	Chal-ri'si-a
Ce-ros'sus	Chal-ce-do'r.i-a	Chal'i-es
Cer'phe-res	Chal-ci-deu'ses	Chal-i-ton
Cer-rhæ'i	Chal-cid'e-us	Chal-ma'das
Cer-sob-lep'tes	Chal-cid'i-ca	Char'me and
Cer'ti-ma	Chal-cid'i-cus	Car'me
Cer-to'ni-um	Chal-ci'æ-us	Char'mi-des
Cer-va'ri-us	Chal-ci'o-pe	Chal-mi'nius
Cer'y-ces	Chal-ci'tis	Char-mi'o-ne (29)
Ce-rvc'i-us	Chal'cis	Char'mis
Cer-y-mi'ca	Chal'co-don	Char-mos'y-na
Cer-ne'a	Chal'co'n	Char'mo-tas
Ce-rym'i-tes	Chal'cus	Char'mus
	Chal-dæ'a	

Ch'a'ron	Chi'o-ne	Chry'ses
Ch-a-ron'das	Chi-on'i-des	Chry-sip'pe
Char-o-ne'a	Chi'o-nis	Chry-sip'pus
Cha-ro'ni-um	Chi'os	Chry'sis
Cha'rops and Char'o-pes	Chi'ron	Chrys-o-as'pi-des
Cha-ryb'dis	Chit'o-ne	Chry-sog'o-nus
Chau'bi and Chau'ci	Chlo'e	Chrys-o-la us
Chau'la	Chlo're-us	Chry-so'di-um
Chau'rus	Chlo'ris	Chry-sop'o-lis
Che'læ	Chlo'rus	Chry-sor'rho-æ
Che'les	Cho-a-ri'na	Chry-sor'ho-as
Chel-i-do'ni-a	Cho-as'pes	Chrys'os-om
Chel-i-do'ni-æ	Cho'bus	Chrys-oth'e-mis
Che-lid'o-nis	Chœr'a-des	Cryx'us
Chel'o-ne	Chœr'i-lus	Chtho'ni-a (12)
Chel'o-nis	Chœr'e-æ	Chtho'ni-us (12)
Chel-o-noph'a-gi	Chon'ni-das	Chi'trum
Chel-y-do're-a	Chon'u-phis	Cib-a-ri'tis
Chem'mis	Cho-ras'mi	Cib'y-ra
Che'na	Cho-rin'e-us	Cic'e-ro
Che'næ	Cho-rœ'bus	Cich'y-ris
Che'ni-on	Cho-rom-næ'i	Cic'o-nes
Che'ni-us	Chos'ro-es	Ci-cu'ta
Che'ops and Che-os'pes	Chre'mes	Ci-li'ci-a
Cheph'ren	Chrem'e-tes	Ci-lis'sa
Cher-e-moc'ra-tes	Chres'i-phon	Ci'lix
Che-ri'so-phus	Chres-phon'tes	Cil'la
Cher'o-phon	Chres'tus	Cil'les
Cher'si-as	Chro'mi-a	Cil'lus
Cher-sid'a-mas	Chro'mi-os	Cil'ni-us
Cher'si-pho	Chro'mis	Ci'lo
Cher-so-ne'sus	Chro'mi-us	Cim'ber
Che-rus'ci (3)	Chro'ni-us	Cim-be'ri-us
Chid-næ'i	Chro'nos	Cim'bri (3)
Chil-i-ar'chus	Chry'a-sus	Cim'bri-cum
Chil'i-us and Chil'e-us	Chry'sa and Chry'se	Cim'i-nus
Chi'lo	Chrys'a-me	Cim-me'ri-i (4)
Chi-lo'nis	Chry-san'tas	Cim'me-ris
Chi-mæ'ra	Chry-san'thi-us	Cim-me'ri-um
Chim'a-rus	Chry-san'tis	Ci-mo'lis, and
Chi-me'ri-um	Chrys'a-or	Ci-no'lis
Chi-om'a-ra	Chrys-a-o're-us	Ci-mo'lus
Chi'on	Chry-sa'o-ris	Ci'mon
	Chry'sas	Ci-næ'thon
	Chry-se'i-s	Ci-nar'a-das
	Chry-ser'mus	Cin'ci-a
		Cin-cin-na'tus, L.Q.

<i>Cin'ci-us</i>	<i>Cla'nes</i>	<i>Cle-o-ni'cus</i>
<i>Cin'e-as</i>	<i>Cla'nis</i>	<i>Cle-on nis</i>
<i>Ci-ne'si-as</i>	<i>Cla'ni-us, or Cla'nis</i>	<i>Cle-on y-mus</i>
<i>Cin'e-thon</i>	<i>Cla'russ</i>	<i>Cle-o-pa'ter</i>
<i>Cin'ga</i>	<i>Clas-tid'i-um</i>	<i>Cle-o-pa'tra (24)</i>
<i>Cin-get'o-rix</i>	<i>Clau'di-a</i>	<i>Cle-op'a-tris</i>
<i>Sin-jet'o-rix</i>	<i>Clau'di-æ</i>	<i>Cle-oph'a-nes</i>
<i>Cin'gu-lum</i>	<i>Clau-di-a'rus</i>	<i>Cle-o-phan'thus</i>
<i>Cin-i-a'ta</i>	<i>Clau'di-op'o-lis</i>	<i>Cle'o-phes</i>
<i>Ci-nith'i-i (4)</i>	<i>Clau'di-us</i>	<i>Cle-oph'o-lus</i>
<i>Cin'na</i>	<i>Clav-i-e'nus</i>	<i>Cle'o-phon</i>
<i>Cin'na-don</i>	<i>Clav'i-ger</i>	<i>Cle-o-phy'lus</i>
<i>Cin'na-mus</i>	<i>Clau'sus</i>	<i>Cle-o-pom'pus</i>
<i>Cin-ni'a-na</i>	<i>Cla-zom'e-næ, and</i>	<i>Cle-op-to]e-mus</i>
<i>Cinx'i-a</i>	<i>Cla-zom'e-na</i>	<i>Cle'o-pus</i>
<i>Ci'nyps, and</i>	<i>Cle'a-das</i>	<i>Cle-o'ra</i>
<i>Cin'y-phus</i>	<i>Cle-an'der</i>	<i>Cle-os'tra-tus</i>
<i>Cin'y-ras</i>	<i>Cle-an'dri-das</i>	<i>Cle-ox'e-nus</i>
<i>Ci'os</i>	<i>Cle-an'thes</i>	<i>Clep'sy-dra</i>
<i>Cip'pus</i>	<i>Cle-ar'chus</i>	<i>Cle'ri (3)</i>
<i>Cir'ce</i>	<i>Cle-ar'i-des</i>	<i>Cles'i-des</i>
<i>Cir-cen'ses lu'di</i>	<i>Cle'mens</i>	<i>Cle'ta</i>
<i>Cir'ci-us</i>	<i>Ro-ma'nus</i>	<i>Clib'a-nus</i>
<i>Cir'cüs</i>	<i>Cle'o</i>	<i>Cli-de'mus</i>
<i>Ci'ris</i>	<i>Cle'o-bis</i>	<i>Clim'e-nus</i>
<i>Cir-ræ'a-tum</i>	<i>Cle-o-bu'la</i>	<i>Cli'nas</i>
<i>Cir'rha, and</i>	<i>Cle-ob-u-li'na</i>	<i>Clin'i-as</i>
<i>Cyr'rha</i>	<i>Cle-o-bu'lus</i>	<i>Cli-nip'pi-des</i>
<i>Cir'tha, and Cir'ta</i>	<i>Cle-o-cha'res</i>	<i>Cli'nus</i>
<i>Cis-al-pi'na Gal'li-a</i>	<i>Cle-o-cha'ri-a</i>	<i>Cli'o</i>
<i>Cis'sa</i>	<i>Cle-o-dæ'us</i>	<i>Cli-sith'e-ra</i>
<i>Cis'se-is</i>	<i>Cle-o-da'mus</i>	<i>Clis'the-nes</i>
<i>Cis-se'u's</i>	<i>Cle-o-de'mus</i>	<i>Cli'tæ</i>
<i>Cis'si-a</i>	<i>Cle-o-do'ra</i>	<i>Cli-tar'chus</i>
<i>Cis'si-æ</i>	<i>Cle-o-dox'a</i>	<i>Cli'te</i>
<i>Cis'si-des</i>	<i>Cle-og'e-nes</i>	<i>Cli-ter'ni-a</i>
<i>Cis-sœs'sa (5)</i>	<i>Cle-o-la'us</i>	<i>Cli-tod'e-mus</i>
<i>Cis'sus</i>	<i>Cle-om a-chus</i>	<i>Cli-tom'a-chus</i>
<i>Cis-su'sa</i>	<i>Cle-o-man'tes</i>	<i>Cli-ton'y-mus</i>
<i>Cis-te'næ</i>	<i>Cle-om'bro-tus</i>	<i>Clit'ð-phon</i>
<i>Ci-thæ'ron</i>	<i>Cle-o-me'des</i>	<i>Cli'tor</i>
<i>Cith-a-ris'ta</i>	<i>Cle-om'e-nes (25)</i>	<i>Cli-to'ri-a</i>
<i>Cit'i-um</i>	<i>Cle'on</i>	<i>Cli-tum'nus</i>
<i>Ci'us</i>	<i>Cle-o'næ, and</i>	<i>Cli'tus</i>
<i>Ci-vi'lis</i>	<i>Cle'o-na</i>	<i>Clo-a-ci'na</i>
<i>Ciz'y-cum</i>	<i>Cle'o'ne</i>	<i>Clo-an'thus</i>
<i>Cla'de-us</i>	<i>Cle-o-ni'ca</i>	<i>Clo'di-a</i>

<i>Clo'di-us</i>	<i>Co'cles, Pub. Horat.</i>	<i>Col-u-mel'l'a</i>
<i>Clö'li-a</i>	<i>Coc'ti-æ, and</i>	<i>Cò-lum'næ Her'</i>
<i>Clö'li-æ</i>	<i>Cot'ti-æ</i>	<i>cu-lis</i>
<i>Clö'li-us</i>	<i>Co-cy'tus</i>	<i>Co-lu'thus</i>
<i>Clon'di-cus</i>	<i>Co-dom'a-nus</i>	<i>Co-lyt'tus</i>
<i>Clo'nas</i>	<i>Cod'ri-dæ</i>	<i>Com-a-ge'na</i>
<i>Clo'ni-a</i>	<i>Co-drop'o-lis</i>	<i>Co-ma'na</i>
<i>Clo'ni-us</i>	<i>Co'drus</i>	<i>Co-ma'ni-a</i>
<i>Clo'tho</i>	<i>Cœ-cil'i-us</i>	<i>Com'a-ri (3)</i>
<i>Clu-a-ci'na</i>	<i>Cœ'la</i>	<i>Com'a-rus</i>
<i>Clu-en'ti-us</i>	<i>Cœ-lal'e-tæ</i>	<i>Co-mas'tus</i>
<i>Clu'pe-a, and</i>	<i>Cœl-e-syr'i-a, and</i>	<i>Com-ba'bus</i>
<i>Clyp'e-a (23)</i>	<i>Cœl-o-syr'i-a</i>	<i>Com'be</i>
<i>Clu'si-a</i>	<i>Cœ'li-a</i>	<i>Com'bi (3)</i>
<i>Clu-si'ni fon'tes</i>	<i>Cœ'li-us</i>	<i>Com-bre'a</i>
<i>Clu-si'o-lum</i>	<i>Cœ'lus</i>	<i>Com'bu-tis</i>
<i>Clu'si-um</i>	<i>Cœ'nus</i>	<i>Co-me'tes</i>
<i>Clu'si-us</i>	<i>Cœr'a-nus</i>	<i>Com'e-tho</i>
<i>Clu'vi-a</i>	<i>Co'es</i>	<i>Co-min'i-us</i>
<i>Clu'vi-us Ru'fus</i>	<i>Cœ'us</i>	<i>Co-mit'i-a</i>
<i>Clym'e-ne</i>	<i>Cog'a-mus</i>	<i>Co'mi-us</i>
<i>Clym-en-e'-des</i>	<i>Cog-i-du'nus</i>	<i>Com'mo-dus</i>
<i>Clym-e-nus</i>	<i>Co'hi-bus</i>	<i>Co'mon</i>
<i>Clym-son-y-mu'sa</i>	<i>Co'hor's</i>	<i>Com-pi-ta'li-a</i>
<i>Clyt-em-nes'tra</i>	<i>Co-læ'nus</i>	<i>Comp'sa-tus</i>
<i>Clyt'i-a, or Clyt'i-e</i>	<i>Co-lax'is</i>	<i>Com-pu'sa</i>
<i>Clyt'i-us</i>	<i>Co-lax'a-is</i>	<i>Co'mus</i>
<i>Clyt'us</i>	<i>Col'chi (12) (3)</i>	<i>Con'ca-ni</i>
<i>Cna-ca'dium (13)</i>	<i>Col'chis, and</i>	<i>Con-cor'di-a</i>
<i>Cna-c'a-lis</i>	<i>Col'chos</i>	<i>Con'da-lus</i>
<i>Cna'gi-a</i>	<i>Co-len'da</i>	<i>Con-do-cha'tes</i>
<i>Cne'mus</i>	<i>Co'li-as</i>	<i>Con-dru'si</i>
<i>Cne'us, or Cnæ'us</i>	<i>Col-la'ti-a</i>	<i>Con-dyl'i-a</i>
<i>Cni-din'i-um</i>	<i>Col-la'ti'nus</i>	<i>Co'ne</i>
<i>Cni'dus, and</i>	<i>Col-li'na</i>	<i>Con-e-to-du'nus</i>
<i>Gni'dus</i>	<i>Col-lu'ci-a</i>	<i>Con-fu'ci-us</i>
<i>Cno'pus (13)</i>	<i>Co'lo</i>	<i>Con-ge'dus</i>
<i>Cnos'si-a</i>	<i>Co-lo'næ</i>	<i>Co'ni-i (3)</i>
<i>Cno'sus</i>	<i>Co-lo'ne</i>	<i>Con-i-sal'tus</i>
<i>Co'os, and Cos</i>	<i>Co-lo'nos</i>	<i>Co-nis'ci (3)</i>
<i>Co-a-ma'ni</i>	<i>Col'o-phon</i>	<i>Con-ni'das</i>
<i>Co-as'træ, and</i>	<i>Co-los'se, and</i>	<i>Co'non</i>
<i>Co-ac'træ</i>	<i>Co-los'sis</i>	<i>Con-sen'tes</i>
<i>Cob'a-res</i>	<i>Co-los'sus</i>	<i>Con-sen'ti-a</i>
<i>Coc'a-lus</i>	<i>Col'o-tes (29)</i>	<i>Con-sid'ius</i>
<i>Coc-ce'i-us</i>	<i>Col'pe</i>	<i>Æq u-us</i>
<i>Coc-cyg'i-us</i>	<i>Co-lum'ba</i>	<i>Con-si-li num</i>

CO

Con'stans
Con-stan'ti-a
Con-stan-ti'na
Con-stan-ti-nop'o-lis
Con-stan-ti'nus
Con-stan'ti-us
Con'suis
Con-syg'na
Con-ta-des'dus
Con-tu'bi-a
Co'on
Co'os, Cos, Cea,
and Co
Co'pæ
Co'pi-as la'cūs
Co-phon'tis
Co'phas
Co'pi-a
Co-pil'lus
Co-po'ni-us
Cop'ra-tes
Co'pre-us
Cop'tus, and
Cop'tos
Co'ra
Cor-a-ce'si-um, and
Cor-a-cen'si-um
Cor-a-co-na'sus
Cor-al'e-tæ
Co-ral'li
Co-ra'nus
Co'ras
Co'rax
Co-rax'i (3)
Cor'be-us
Cor'bi
Cor'bu-lo
Cor-cy'ra
Cor'du-ba
Co're
Co-res'sus
Cor'e-sus
Cor'e-tas
Cor-fin'i-um
Co'ri-a
Co-rin'na

CO

Co-rin'nus
Co-rin'thus
Co-ri-o-la'nus (23)
Co-ri'o-li, and
Co-ri-o'lā
Co-ris'sus
Cor'i-tus
Cor'mus
Cor'ma-sa
Cor-ne'li-a
Cor-ne'li-i (4)
Cor-nic'u-lum
Cor-ni-fic'i-us
Cor'ni-ger
Cor-nu'tus
Co-roe'bus
Co-ro'na
Cor-o-ne'a
Co-ro'nis
Co-ron'ta
Co-ro'nus
Cor-rha'gi-um
Cor'si
Cor'se-æ
Cor'si-ca
Cor'so-te
Cor'su-ra
Cor-to'næ
Cor-vi'nus
Cor-un-ca'nus
Co'rūs
Cor-y-ban'tes
Cor'y-bas
Cor-y-bas'sa
Cor'y-bus
Co-ryc'i-a (27)
Co-ryc'i-des
Co-ryc'i-us
Cor'y-cus
Cor'y-don
Cor'y-la, and
Co-ryl'e'um
Cor'y-na
Co-rym'bi-fer
Cor-y-ne'ta, and
Cor-y-ne'tes
Cor-y-pha'si-um

CR

Cor-y-then'ses
Cor'y-hus
Cor'y-tus
Cos
Co'sa, and Cos'
or Co'sæ
Cos-co'ni-us
Co-sin'gas
Co'sis
Cos'mus
Cos'se-a
Cos'sus
Cos-su'ti-i (4)
Cos-to-bœ'i (3)
Co-sy'ra
Co'tes, and Cot'tes
Co'thon
Co-tho'ne-a
Cot'i-so
Co-to'nis
Cot'ta
Cot'ti-æ Al'pet
Cot'tus
Cot-y-æ'tim
Co-ty'o-ra
Cot-y-læ'us
Co-tyl'i-us
Co'tys
Co-tyt'tor
Cra'gus
Cram-bu'sa
Cran'a-i (3)
Cran'a-pes
Cran'a-us
Cra'ne
Cra-né'um
Cra'ni-i (4)
Cra'non, and
Cran'nōn
Cran'tor
Car-as-sit'i-us
Cras'sus
Cras-ti'nus
Crat'a-is
Cra-tæ'us
Cra'ter
Crat'e-rus

Cra'tes
 Crat-es-i-cle'a
 Crat-e-sip'o-lis
 Cra-te-sip'pi-das
 Cra-te'vas
 Cra'te-us
 Cra'this
 Cra-ti'nus
 Cra-tip'pus
 Crat'y-lus
 Crau'si-æ
 Crau'sis
 Cra-ux'i-das
 Crem'e-ra
 Crem'ma
 Crem'my-on, and
 Crom'my-on
 Crem'ni, and
 Crem'nos
 Cre-mo'na
 Crem'i-des
 Cre-mu'ti-us
 Cre'on
 Cre-on-ti'a-des
 Cre-oph'i-lus
 Cre-pe'ri-us Pol'
 li-o
 Cres
 Cre'sa, and Cres'sa
 Cre'si-us
 Cres-phot'tes
 Cres'si-us
 Cres'ton
 Cre'sus
 Cre'ta
 Crete, Eng. (8)
 Cre-tæ'us
 Cre'te
 Cre'te-a
 Cre'tes
 Cret'e-us
 Creth'e-is
 Creth'e-us
 Creth'o-na
 Cret'i-cus
 Cres'sas
 Cre'u'sa

Cre-u'sis
 Cri'a-sus
 Cri-nip'pus
 Cri'nis
 Cri-ni'sus, and
 Cri-mi'sus
 Cri'no
 Cris-sæ'us Si'nus
 Cri'son
 Cris-pi'na
 Cris-pi'nus
 Crit'a-la
 Crith'e-is
 Cri-tho'te
 Crit'i-as
 Cri'to
 Crit-o-bu'lus
 Crit-og-na'tus
 Crit-o-la'u's
 Cri'us
 Cro-bi'a-lus
 Crob'y-zi (3)
 Croc'a-le
 Cro'ce-æ
 Croc-o-di-lop'o-lis
 Cro'cus
 Cro'e'sus
 Cro'mi (3)
 Cro-mi'tis
 Crom'my-on
 Crom'na
 Cro'mus
 Cro'ni-a
 Cro'ni-um
 Cro'phi
 Cros-sæ'a
 Crot'a-lus
 Cro'ton
 Cro-to'na
 Crot-o-ni'a-tis
 Cro-to'pi-as
 Crot'o-pus
 Cru'nos
 Cru'sis
 Crus-tu-me'ri-um
 Crus-tu-me'ri-a
 Crus-tu'me-ri

Crus-tu-mi'num
 Crus-tu'mi-um,
 Crus-tu'nus, and
 Crus-tur-ne'ni-us
 Cry'nis
 Cte'a-tus (13)
 Ctem'e-ne
 Cte'nos
 Cte'si-as
 Cte-sib'i-us
 Ctes'i-cles
 Cte-sil'o-chus
 Ctes'i-phon (13)
 Cte-sip'pus
 Ctim'e-ne
 Cu'la-ro
 Cu'ma, and Cu'mæ
 Cu-nax'a
 Cup'a'vo
 Cu-pen'tus
 Cu-pi'do
 Cu-pi-en'ni-us
 Cu'res
 Cu-re'tes
 Cu-re'tis
 Cu'ri-a
 Cu-ri-a'ti-i (4)
 Cu'ri-o
 Cu-ri-o-sol'i-tæ
 Cu'ri-um
 Cu'ri-us Den-ta'tus
 Cur'ti-a
 Cur-til'lus
 Cur'ti-us, M.
 Cu-ru'lis
 Cus-sæ'i (3)
 Cu-til'i-um
 Cy-am-o-so'rus
 Cy'a-ne
 Cy-a'ne-æ
 Cy-an'e-e, and
 Cy-a'ne-a
 Cy-a'ne-us
 Cy-a-nip'pe
 Cy-a-nip'pus
 Cy-a-rax'es, or
 Cy-ax'a-res

Cy-be'be	Cy-moth'o-e	Cy'prus
Cyb'e-le	Cyn'a-ra	Cyp-sel'i-des
Cyb'e-la, and	Cyn-æ-gi'russ	Cyp'se-lus
Cyb'e-la	Cy-næ'thi-um	Cy-rau'nis
Cyb'e-lus	Cy-na'ne	Cyr-ri'a'na
Cyb'i-ra	Cy-na'pes	Cy're
Cy-ce'si-um	Cy-nax'a	Cy-re-na'i-ca
Cy-ch're-us	Cyn'e-as	Cy-re-na'i-ci (3)
Cyc'la-des	Cy-ne'si-i, (4) and	Cy-re'ne
Cy-clo'pes	Cyn'e-tæ	Cy-ri'a-des
Cy'clops, Eng.	Cyn-e-thus'sa	Cy-ril'lus
Cyc'nus	Cyn'i-a	Cyr'ne
Cy'da	Cyn'i-ci (3)	Cyr'nus
Cyd'i-as	Cy-nis'ca	Cyr-ræ'i (3)
Cy-dip'pe	Cy'no	Cyr'rha-dæ
Cyd'nus	Cyn-o-ceph'a-le	Cyr'rhes
Cy'don	Cyn-o-ceph'a-li	Cyr'rhus
Cy-do'ni-a	Cyn-o-phon'tis	Cyr-si'lus
Cyd'ra-ra	Cy-nor'tas	Cy'rus
Cyd-ro-la'us	Cy-nor'ti-on (11)	Cy-rop'o-lis
Cyg'nus	Cy'nos	Cy'ta
Cyl'a-bus	Cyn-o-sar'ges	Cy-tæ'is
Cyl'i-ces	Cyn-os-se'ma	Cy-the'ra
Cyl-lin'dus	Cyn-o-su'ra	Cyth-e-ræ'a
Cyl-lab'a-rus	Cyn'o-sure, Eng.	Cy-the'ris
Cyl'la-rus	Cyn'thi-a	Cy-the'ron
Cyl'len	Cyn'thi-us	Cy-the'run
Cyl-le'ne	Cyn'thus	Cyth'e-rus
Cyl-le-ne'i-us	Cyn-u-ren'ses	Cyth'nos
Cyl-lyr'i-i (3)	Cy'nus	Cy-tin'e-um
Cy'lion	Cyp-a-ris'si, and	Cyt-is-so'russ
Cy'ma, or Cy'mæ	Cyp-a-ris'si-a (11)	Cy-to'russ
Cym-o-do-ce'as,	Cyp-a-ris'sus	Cyz'i-cum
Cy'me, and Cy'mo	Cyph'a-ra	Cyz'i-cus
Cym'o-lus, and	Cyp-ri-a'nus	
Ci-mo'lus		

D.

Da'æ, Da'hæ, Da'i	Da'ci-a	Da'i-cles
Da'ci, and Da'cæ	Dæd'a-la	Da'i-dis
Da'ci-a	Dæ-da'li-on	Da-im'a-chus
Dac'ty-li (3)	Dæd'a-lus	Da-im'e-nes
Dad'i-cæ	Dæ'mon	Da'i-phron

28 DA

Da-i'ra
 Dal'di-a
 Dal-ma'ti-us
 Dal-ma'ti-a
 Dam-a-ge'tus
 Dam'a-lis
 Da'mas
 Dam-a-sce'na
 Da-mas'ci-us (10)
 Da-mas'cus
 Dam-a-sip pus
 Dam-a-sich'thon
 Dam-a-sis'tra-tus
 Dam-a-sith'y-nus
 Da-mas'tes
 Da'mi-a
 Da-mip'pus
 Da'mis
 Dam'no-rix
 Da'mo
 Dam'o-cles
 Da-moc'ra-tes
 Da-moc'ri-ta
 Da-moc'ri-tus
 Da'mon
 Dam-o-phan'tus
 Da-moph'i-la
 Da-moph'i-lus
 Dam'o-phon
 Da-mos'tra-tus
 Da-mox'e-nus
 Da-myri-as
 Da'na
 Dan'a-e
 Dan'a-i (3)
 Da-na'i-des (4)
 Dan'a-la
 Dan'a-us
 Dan'da-ri, and
 Dan-dar'i-dæ
 Dan'don
 Da-nu'bi-us
 Da'o-chus
 Daph'næ
 Daph'næ'us
 Daph'ne
 Daph-ne-pho'ri'a

DE

Daph'nis
 Daph'nus
 Dap'a-ba
 Da raps
 Dar'da-ni (3)
 Dar-da'ni-a
 Dar-dan i-des
 Dar-da'num
 Dar'da-nu\$
 Dar'da-ris
 Da'res
 Da-re'tis
 Da-ri'a
 Da-ri'a-ves
 Da-ri'tæ
 Da-ri'us
 Das'con
 Das-cyl'i-tis
 Das'cy-lus
 Da'se-a
 Da'si-us
 Das-sar'e-tæ
 Das-sa-ri'æ
 Das-sa-re'ni
 Das-sa-rit'i-
 Dat'a-mes
 Dat-a-pher'nes
 Da'tis
 Da'tos, or Da'ton
 Dav'a-ra
 Dau'lis
 Dau'ni (3)
 Dau'ni-a
 Dau'nus
 Dau'ri-fer, and
 Dau'ri-ses
 De-ceb'a-lus
 De-ce'le-um
 Dec'e-lus
 De-cem'vi-ri (4)
 De-ce'ti-a
 De-cid'i-us Sax'a
 De-cin'e-us
 De'ci-us (10)
 De-cu'ri-o
 Ded-i-tam'e-nes
 Dej-a-ni'ra

DE

De-ic'o-on
 De-id-a-mi'a
 De-i-le'on
 De-il o-chus
 De-im'a-chus
 Dej'o-ces
 De-i'o-chus
 De-i'o-ne
 De-i-o'ne-us
 De-i-o-pe'i-a
 De-jot'a-rus
 De-iph'i-la
 De-iph'o-be
 De-iph'o-bus
 De'i-phon
 De-i-phon'tes
 De-ip'y-le
 De-ip'y-lus
 De-ip'y-rus
 Del'don
 De'li-a
 De-li'a-des
 De'li-um
 De'li-us
 Del-ma'ti-us
 De'los
 Del-min'i-um
 Del'phi
 Del'phi-cus
 Del-phini'i-a
 Del-phini'i-um
 Del'phus
 Del-phy'ne
 Del'ta
 Dem'a-des
 De-mæn'e-tus
 De-mag'o-ras
 Dem-a-ra'ta
 Dem-a-ra'tus
 De-mar'chus
 Dem-a-re'ta
 Dem-a-ri'ste
 De-me'tri-a
 De-me'tri-as
 De-me'tri-us
 De'mo
 Dem-o-a-nas'as

Dem-o-ce'des	Di-æ'us	Di-nom'e-nes
De-moch'a-res	Di-a-du-me-ni-	Di'non
Dem'o-cles	a'rus	Di-nos'the-nes
De-moc'o-on	Di'a-gon, and	Di-nos'tra-tus
De-moc'ra-tes	Di'a-gum	Di-o'cle-a
De-moc'ri-tus	Di-ag'o-ras	Di'o-cles
De-mod'i-ce	Di-a'lis	Di-o-cle-ti-a'nus
De-mod'o-cus	Di-al'lus	Di-o-cle-ti-an, Eng.
De-mo'le-us	Di-a-mas-ti-go'sis	Di-o-do'rus
De-mo'le-on	Di-a'na (7)	Di-o'e-tas
De'mon	Di-an'a-sa	Di-og'e-nes
Dem-o-na'sa	Di-a-si-a	Di-o-ge'ni-a
De-mo'nax	Di-cæ'a	Di-og'e-nus
Dem-o-ni'ca	Di-cæ'us	Di-og-ne'tus
Dem-o-phan'tus	Di'ce	Di-o-me'da
De-moph'i-lus	Di-c-e-ar'chus	Di-o-me'des
De-moph'o-on	Di-ce'ne-us	Di-o-me'don
Dem'o-phon	Di-c'o-mas	Di'on (3)
De-mop'o-lis	Di-c'tæ	Di-o-næ'a
De'mos	Di-ctam'num, and	Di'o'ne
De-mos'the-nes (18)	Dic-tyn'na	Di-o-ny'si-a
De-mos'tra-tus	Di-cra'tor	Di-o-ny-si'a-des
Dem'y-lus	Di-crid-i-en'ses	Di-o-ny'si-as
De-od'a-tus	Di-cyn'na	Di-o-ny'si-des
De'o'is	Di-c'y's	Di-o-ny-si-o-do'ruf
De'ræ	Di-d'i-us	Di-o-ny'si-on
Der'bi-ces	Di'do	Di-o-ny-sip'o-lis
Der'ce	Di'dy-ma	Di-o-ny'si-us
Der-cen'nus	Did'y-mæ'us	Di-oph'a-nes
Der'ce-to, and	Did'y-ma'on	Di-o-phan'tus
Der'ce-tis	Did'y-me	Di-o-pe'nes
Der-cyl'li-das	Did'y-mum	Di-op'o-lis
Der-cyl'lus	Did'y-mus	Di-o'res
Der'cy-nus	Di-en'e-ces	Di-o-ry'e-tus
Der-sæ'i (3)	Di-es'pi-ter	Di-o-scor'i-des
De-ru-si-æ'i (3)	Di-gen'ti-a	Di-os'co-rus
De-sud'a-ba	Dig'ma	Di-o-scu'ri
Deu-ca'li-on	Di'i (3) (4)	Di-os'pa-ge
Deu-ce'ti-us (10)	Di-mas'sus	Di-os'po-lis
Deu'do-rix	Di-nar'chus	Di-o-ti'me
Dex-am'e-ne	Dind'lo-chus	Di-o-ti'mus
Dex-am'e-nus	Din'i-æ	Di-ot're-phes
Dex-ip'pus	Din'i-che	Di-ox-ip'pe
Dex-ith'e-a	Din'i-as	Di-ox-ip'pus
Dex'i-us	Di-noch'a-res	Di-pæ'æ
Di'a	Di-noc'ra-tes	Diph'i-las
Di-ac-tor'i-des	Di-nod'o-chus	Diph'i-lus

Di-phor'i-das
Di-poe'næ
Dip'sas
Di'ræ
Dir'ce
Dir-cen'na
Dir'phi-a
Dis-cor'di-a
Dith-y-ram'bus
Dit'ta-ni (3)
Div-i-ti'a-cus
Di'vus Fid'i-us
Di-y'lus
Do-be'res
Doc'i-lis
Doc'i-mus
Do-do'na
Dod-o-næ'us
Do-do'ne
Do-don'i-des
Do'i-i (4)
Dol-a-bel'la
Dol-i-cha'on
Dol-i'che
Do'i-us
Dol-o-me'na
Do'lon
Do-lon'ci (3)
Dol'o-pes
Do-lo'pi-a
Do'lops
Dom-i-du'cus
Do-min'i-ca
Do-mit'i-a
Do-mit-i-a'nus
Do-mit'i-an, Eng.
Dom-i-til'la
Do-mit'i-us
Do-na'tus
Don-i-la'us
Do-nu'ca
Do-ny'sa
Do-rac'te
Do'res
Dor'i-ca

Dor'i-cus
Do-ri-en'ses
Do-ri'e-us
Dor'i-las
Dor-i-la'us
Do'ri-on
Do'ris
Do-ris'cus
Do'ri-um
Do'ri-us
Dor-sen'nus
Dor'so
Do'rus
Do-ry'a-sus
Do-ry'clus
Dor-y-læ'um, and
Dor-y-læ'us
Dor'y-las
Dor-y-la'us
Do-rys'sus
Dos'ci (3)
Do-si'a-des
Dos-se'nus
Dot'a-das
Do'to
Do'tus
Dox-an'der
Dra-ca'nus
Dra'co
Dra-con'ti-des
Dra'cus
Dran'ces
Dran-gi-a'na
Dra'pes
Drep'a-na, and
Drep'a-num
Drim'a-chus
Dri-op'i-des
Dri'os
Dro'i (3)
Dro-mæ'us
Drop'i-ci (4)
Dro'pi-on
Dru-en'ti-us, and
Dru-en'ti-a

Dru'ge-ri (3)
Dru'i-dæ
Druids, Eng.
Dru-sil'la Liv'i-a
Dru'so
Dru'sus
Dry'a-des
Dryads, Eng.
Dry-an-ti'a-des
Dry-an'ti-des
Dry-mæ'a
Dry'mo
Dry'mus
Dry'o-pe
Dry-o-pe'i-a
Dry'o-pes
Dry'o-pis, and
Dry-op'i-da
Dry'ops
Dryp'e-tis
Du-ce'ti-us (10)
Du-il'li-a
Du-il'li-us Ne'pos
Du-lich'i-um
Dum'no-rix
Du'nax
Du-ra'ti-us (10)
Du'ri-us
Du-ro'ni-a
Du-um'vi-ri (4)
Dy-a-gon'das
Dy-ar-den'ses
Dy'mæ
Dy-mæ'i (3)
Dy'mas
Dym'nus
Dy-nam'e-ne
Dyn'as-te
Dy'ras
Dy-ras'pes
Dyr-rach'i-um
Dy-sau'les
Dys-ci-ne'tus
Dy-so'rum
Dys-pon'ti-i (4)

E.

E'a-nes	E-g-e-si'nus	E-leu-ther-o-cil'i-
E-a'nus	E-ges'ta	ces
E-ar'i-nus	Eg-na'ti-a	E-lie'i-us (10)
E-a'si-um	Eg-na'ti-us (10)	El-i-en'sis; and
Eb'do-me	Ej'o-neus	E-li'a-ca
Eb'u-ro'nes	E-i'on (26)	El-i-me'a
Eb'u-sus	E-i'o-nes	E'lis
Ec-bat'a-na	E-i-o'ne-us	El-is-pha'si-i (4)
Ec-e-chir'i-a	El-a-bon'tas	E-lis'sa
E-s-e-kir'-a	E-læ'a	El-lo'pi-a
E-chec'ra-tes	E-læ'us	E-lis'sus
E-kek'ra-tes	El-a-ga-ba'lus	E-lo'rus
Ech-e-da-mi-a	El-a-i'tes	E'los
E-chel a-tus	E-la'i-us	El-pe'nor
Ech-e-lus	El-a-phi'æ'a	El-pi-ni'ce
E-chem bro-tus	El'a-phus	El-u-i'na
E-che'mon	El-a-phe-bo'li-a	El'y-ces
Ech'e-mus	El-ap-to'ni-us	El-y-ma'is
Ech-e-ne'u-s	E-la'ra	El'y-mi (3)
Ech'e-phron	El-a-te'a	El'y-mus
E-chep'o-lus	E-la'tus	El'y-rus
E-ches'tra-tus	El'a-ver (29)	E-lys'i-um
E-chel'ta	E'le-a	E-ma'thi-a
E-chev-e-then'ses	E-lec'tra	E-ma'thi-on
E-chid na	E-lec'træ	E-ma'thon
Ech-i-do'rus	E-lec'tri-des	Em'ba-tum
E-chin'a-des	E-lec'try-on	Em-bo-li'ma
E-chi'non	E-le'i	E-mer'i-ta
E-chi'nus	El-e-le'us	E-mes'sa, and
Ech-i-nus'sa	E'le-on	E-mis'sa
E-chi'on (26)	El-e-on'tum	E-mo'da
Ech-i-on'i-des	El-e-phan'tis	Em-ped'o-cles
Ech-i-o'ni-us	El-e-phan-toph'a-gi	Em-pe-ra'mus
Ech'o	El-e-phe'nor	Em-po'clus
E-des'sa, E-de'sa	El-e-po'rus	Em-po'ri-a
E-dis'sa	E'le-us	Em-pu'sa
E'don	El-eu'chi-a	En-cel'a-dus
E-do'ni (3)	El-eu-sin'i-a (21)	En-chel'e-ex (12)
E-dyl'i-us	E-leu'sis	En'de-is
E-e'ti-on (10)	E-leu'ther	En-de'ra
E-gel'i-dus	E-leu'the-ræ	En-dym'i-on
E-ge'ri-a	El-eu-the'ri-a	E-ne'ti
E-ges-a-re'tus	E-leu'tho	En-gy'um

Eu-ro'mus	Eu-ry'le-on	Eu-se'bi-a
Eu-ro'pa	Eu-ryl'o-chus	Eu-se'bi-us
Eu-ro-pæ'us	Eu-rym'a-chus	Eu'se-pus
Eu'rops	Eu-rym'e-de	Eu-sta'thi-us
Eu'ro-pus	Eu-rym'e-don	Eu-tæ'a
Eu-ro'tas	Eu-rym'e-nes	Eu-tel'i-das
Eu-ro'to	Eu-ryn'o-me	Eu-ter'pe
Eu'rus	Eu-ryn'o-mus	Eu-thyc'ra-tcs
Eu-ry'a-le	Eu-ry'o-ne	Eu-thy-de'mus
Eu-ry'a-lus	Eu'ry-pon	Eu-thy'mus
Eu-ryb'a-tes	Eu-ryp'y-le	Eu-trap'e-lus
Eu-ryb'i-a	Eu-ryp'y-lus	Eu-tro'pi-us
Eu-ry-bi'a-des	Eu-rys'the-nes	Eu'ty-ches
Eu-ryb'i-us	Eu-rys-then'i-dæ	Eu-tych'i-de
Eu-ry-cle'a	Eu-rys'the-us	Eu-tych'i-des
Eu'ry-cles	Eu'ry-te	Eu-xan'thi-us
Eu-ryc'ra-tes	Eu-ryt'e-æ	Eux'e-nus
Eu-ry-crat'i-das	Eu-ryt'e-le	Eu-xi'nus Pon'tus
Eu-ryd'a-mas	Eu-ryth'e-mis	Eu-xip'pe
Eu-ryd'a-me	Eu-ryth'i-on, and	Ex-a'di-us
Eu-ry-dam'i-das	Eu-ryt'i-on (11)	Ex-æ'thes
Eu-ryd'i-ce	Eu'ry-tus	Ex-ag'o-nus
Eu-ry-ga'ni-a	Eu'ry-tis	Ex-om'a-træ

F.

Fab'a-ris	Fan'ni-i (4)	Fau'stus
Fa'bi-a	Fan'ni-us	Feb'ru-a
Fa-bi-a'ni (3)	Far'fa-rus	Fec-i-a'les
Fa'bi-i (4)	Fas'ce-lis	Fel'gi-nas
Fa'bi-us	Fas-cel'li-na	Fen-es-tel'l'a
Fab-ra-te'ri-a	Fau-cu'i-a	Fe-ra'li-a
Fa-bric'i-us	Fa-ven'ti-a	Fer-en-ta'num, and
Fa-bul'l'a	Fa-ve'ri-a	Fe-ren'tum
Fa'dus	Fau'la	Fe-re'tri-us
Fæs'u-læ	Fau'na	Fe-ro'ni-a
Fal-cid'i-a	Fau-na'li-a	Fes-cen'ni-a
Fa-le'ri-i (4)	Fau'ni (3)	Fes'tus
Fal-e-ri'na	Fau'nus	Fi-bre'nus
Fa-ler'nus	Fa'vo	Fi-de'na
Fa-lis'ci (3)	Fau'sta	Fi-den'ti-a
Fa-lis'cus	Fau-sti'na (3)	Fi'des
Fa'ma	Fau'sti-tas	Fi-dic'u-læ
Fan'ni-a	Fau'stu-lus	Fid'i-us Di'us

Fim'bri-a	Fon-te'i-a	Fu-fid'i-us
Fir'mi-us	Fon-te'i-us Cap'i-to	Fu'fi-us Gem'i-nus
Fis-ce'l'lus	For'mi-æ	Ful-gi-na'tes
Fla-ce'l'hi-a	For-mi-a'num	Ful-gi'nus
Flac'cus	For'nax	Ful'li-num, and
Fla-cil'la Æ'li-a	Fo'ro Ap'pi-i (4)	Ful'gi-num
Fla-min'i-a	For-tu'na	Ful'vi-a
Fla-min'i-us	For'u-li	Ful'vi-us
Fla-min'i-us, or	Fo'rum Ap'pi-i	Fun-da'nus
Flam-i-ni'nus	Fos'sæ Phil-is'ti-næ	Fun'di (3)
Fla'vi-a	Fran'ci (3)	Fu'ri-æ
Fla-vi'a'num	Fre-gel'l'a (7)	Fu'ri-i (4)
Fla-vin'i-a	Fre-ge'næ	Fu'ri-a
Fla'vi-us	Fren-ta'ni	Fu-ri'na
Flo'ra	Frig'i-dus	Fu-ri'næ
Flo-ra'l'i-a	Fris'i-i (4)	Fu'ri-us
Flo'rus	Fron'to	Fur'ni-us
Flo-ri-a'nus	Fron-ti'nus	Fus'cus
Flu-o'ni-a	Fru'si-no	Fu'si-a
Fo'li-a	Fu'ci-nus	Fu'si-us

G.

Gab'a-les	Gal'a-tæ	Gal'lus
Gab'a-za	Gal-a-tæ'a, and	Ga-max'us
Ga-be'ne, and	Gal-a-thæ'a	Ga-me'li-a
Ga-bi-e'ne	Gal-la'ti-a	Gan-da-ri'tæ
Ga-bi-e'nus	Gal-lax'i-a	Gan'ga-ma
Ga'bi-i (4)	Gal'ba	Gan-gar'i-dæ
Ga-bi'na	Gal'e'nus	Gan'ges
Ga-bin'i-a	Gal'e'o-læ	Gan-nas'cus
Ga-bin-i-a'nus (20)	Gal'e'ri-a	Gan'y-medæ
Ga-bin'i-us	Gal'e'ri-us	Gan-y-me'des
Ga'des, and	Gal'e'sus	Ga-ræt'i-cum
Gad'i-ra	Gal-i-læ'a	Gar-a-man'tes
Gad-i-ta'nus	Gal-lin-thi-a'di-a	Gar-a-man'tis
Gæ-sa'tæ	Gal'li (3)	Gar'a-mas
Gæ-tu'li-a	Gal'li-a	Gar'a-tas
Gæ-tu'li-cus	Gal-li-ca'nus	Ga-re'a-tæ
Ga-la'bri-i (4)	Gal-li-e'nus	Ga-re-ath'y-ra
Gal-ac-toph'a-gi (3)	Gal-li-na'ri-a	Gar-ga'nus
Ga-la'sus	Gal-lip'o-lis	Gar-ga'phi-a
Ga-lan'this	Gal-lo-græ'ci-a	Gar'ga-ra
Gal'a-ta	Gal-lo'ni-us	Gar'ga-ris

Gar-il'i-us	Ger-ma'ni-i (4)	Gob-a-nit'i-o (10)
Gar-git'ti-us	Ger'rhæ	Go'bar
Gar-i'tes	Ge'rus, and	Gob'a-res
Ga-rum'na	Ger'rhus	Gob'ry-as
Gas'tron	Ge-ron'thræ	Gol'gi
Gath'e-æ	Ge'ry-on (9,) and	Gom'phi
Ga-the'a-tas	Ge-ry'o-nes	Go-na'tas
Gau'lus Gau'le-on	Ges'sa-tæ	Go-ni'a-des
Gau'rus	Ges'sus	Go-nip'pus
Ga'us Ga'os	Ge'ta (9)	Gon'ni Gon-o-con'
Ge-ben'na (9)	Ge'tæ	dy-los
Ge-dro'si-a	Ge-tu'li-a	Go-noes'sa
Ge-ga'ni-i (4)	Gi-gan'tes	Go-nus'sa
Ge'la	Gi-gar'tum	Gor-di-a'nus
Ge-la'nor	Gi'gis	Gor'di-um
Gel'li-a	Gil'do	Gor'di-us
Gel'li-as	Gil'lo	Gor-ga'sus
Gel'li-us	Gin-da'nes	Gor'ge
Ge'lo Ge'lon	Gin'des	Gor'gi-as
Ge'lo-i (3)	Gin'ge	Gor'go
Ge-lo'nes Ge-lo'ni	Gin-gu'num	Gor'go-nes
Ge'los	Gip'pi-us	Gor-go'ni-a
Ge-min'i-us	Gis'co	Gor-go'ni-us
Gem'i-nus	Gla-di-a-to'ri-i (4)	Gor goph o-ne
Ge-na'bum	Gla'nis	Gor-goph o-ra
Ge-nau'ni	Gla-ph'y-re, and	Gor'gus
Ge-ne'na	Gla-ph'y-ra	Gor-gyth'i-on
Ge-ni'sus	Gla-ph'y-rus	Gor'tu-æ
Ge'ni-us	Glau'ce	Gor'tyn
Gen'se-ric	Glau-cip'pe	Gor'tys
Gen'ti-tis (10)	Glau-cip'pus	Gor-ty'na
Gen'u-a	Glau'con	Gor-tyn'i-a
Ge-nu'ci-us	Glau-con'o-mie	Got'thi (3)
Ge-nu'sus	Glau-co'pis	Grac'chus (12)
Ge-nu'ti-a	Glau'cus	Gra-di'vus
Ge-or'gi-ca	Glau'ti-as	Græ'ci (3)
Geor'gics, Eng.	Gli'con	Græ'ci-a
Ge-phy'ra	Glis'sas	Græ'ci-a Mag'na
Ge-phyr'æ-i (3)	Glyc'e-ra	Græ-ci'nus
Ge-ra'ni-a	Gly-ce'ri-um	Græ'cus
Ge-ran'thræ	Gly'con	Gra'i-us
Ge-res'ti-cus	Glym'pes	Gra-ni'cus (29)
Ger'g-thum (9)	Gna'ti-a (13) (7)	Gra'ni-us
Ger-go'bi-a	Gui'dus	Gra'ti-æ
Ge'ri-on	Gnos'sis	Gra-ti-a'nus
Ger-ma'ni-a	Gnos'si-a	Gra-tid'i-a
Ger-man'i-cus	Gnos'sus	Gra'ti-on (11)

Gra'ti-us (10)	Gry-ne'us	Gym-na'si-um
Gra'vi-i (4)	Gy'a-rus, and	Gym-ne'si-æ
Gra-vis'cæ	Gy'a-ros	Gym'ne-tes
Gra'vi-us	Gy'as	Gym-nos-o-phis'tæ
Gre-go'ri-us	Gy-gæ'us	Jim-nos'o-phijts,
Grin'nes	Gy'ge	Eng. (9)
Gro'phus	Gy'ges (9)	Gy-næ'ce-as
Gryl'lus	Gy'es	Gyn-æ-co-thœ'nas
Gry-ne'um Gry-ni'um	Gy-lip'pus	Gyn'des
	Gym-na'si-a	Gy-the'um

H.

Ha'bis	Ha-lon-ne'sus	Har-u'spex
Ha-dri-a-nop'o-lis	Ha-lo'ti-a	Has'dru-bal
Ha-dri'a'nus	Ha-lo'tus	Ha-te'ri-us
Ha-dri-at'i-cum	Ha'lus	Hau'stæ-nes
Hæ'mon	Hal-y-æ'tus	Heb'do-le
Hæ-mo'ni-a	Hal-y-at'tes	He'be
Hæ'mus	Ha'lys	He-be'sus
Ha'ges	Ha-lyz'i-a	He'brus
Hag'no	Ham-a-dry'a-des	Hec'a-le
Hag-nag'o-ra	Ha-max'i-a	Hec-a-le'si-a
Ha-læ'sus, and	Ha-mil'car	Hec-a-me'de
Ha-le'sus	Ham'mon	Hec-a-tæ'us
Hal'a-la	Han'ni-bal	Hec'a-te (8)
Hal-cy'o-ne	Har'ca-lo	Hec-a-te'si-a
Ha'les	Har-ma-te'li-a	Hec-a-tom-bo'i-a
Ha-le'si-us	Har'ma-tris	Hec-a-tom-pho'ni-a
Ha'li-a	Ha-mil'lus	Hec-a-tom'po-lis
Ha-li-ac'mon (21)	Har-mo'di-us	Hec-a-tom'py-los
Ha-li-ar'tus (21)	Har-mo'ni-a	Hec'tor
Hal-i-car-nas'sus	Har-mon'i-des	Hec'u-ba
Ha-lie'y-æ	Har'pa-gus	Hed'i-la
Ha-li'e-is	Har-pal'i-ce	He-don'a-cum
Ha-lim'e-de	Har-pa'li-on	Hed'u-i (3)
Hal-ir-rho'ti-us (10)	Har'pa-lus	He-dym'e-les
Hal-i-ther'sus	Har-pal'y-ce	He-gel'o-chus
Ha'li-us (20)	Har-pal'y-cus	He-ge'mon
Hal-i-zo'nes (21)	Har'pa-sa	Heg-e-si'nus
Hal'mus	Har'pa-sus	Heg-e-si'a-nax
Hal-my-des'sus	Har-poc'ra-tes	He-ge'si-as
Ha-loc'ra-tes	Har-py'i-æ (4)	Heg-e-sil'o-chus
Ha-lo'ne	Har'pies, Eng.	Heg-e-sin'o-us

Heg-e-sip'pus
 Heg-e-sip'y-le
 Heg-e-sis'tra-tus
 Heg-e-tor'i-des
 Hel'e-na (7)
 He-le'ni-a
 He-le'nor
 Hel'e-nus
 He-ler'ni Lu'cus
 He-li'a-des
 He-li-as'tæ
 He-li-ca'on
 Hel'i-ce
 Hel'i-con
 Hel-i-co-ni'a-des
 Hel-i-co'nis
 He-li-o-do'rus (21)
 He-li-o-ga-ba'lus
 (29)
 He-li-op'o-lis
 He-lis'son
 He'li-us
 He-lis'us
 Hel-lan'i-ce
 Hel-lan'i-cus
 Hel-la-noc'ra-tes
 Hel'las
 Hel'le
 Hel'len
 Hel-le'nes
 Hel-le-spon'tus
 Hel-lo'pi-a
 Hel-lo'ti-a
 He-lo'ris
 He-lo'rum, and
 He-lo'rus
 He'los
 He-lo'tæ, and
 He-lo'tes
 Hel-ve'ti-a
 Hel-ve'ti-i (4)
 Hel'vi-a
 Hel'vi-i (4)
 Hel'vi-na
 Hel'vi-us Cin'na
 He'lum
 Hel'y-mus

He-ma'thi-on
 He-mith'e-a
 He'mon
 He'mus
 Hen'e-ti
 He-ni'o-chi (3)
 He-phæs'ti-a
 He-phæs'ti-i (4)
 He-phæs'ti-o
 He-phæs'ti-on (11)
 Hep-ta-pho'nos
 Hep-tap'o-lis
 Hep-tap'y-los
 He'ra
 Her-a-cle'a
 Her-a-cle'i-a
 He-rac'le-um
 He-rac-le-o'tes
 Her-a-cli dæ
 Her-a-cli'des
 Her-a-cli'tus (29)
 He-rac'li-us
 He-ræ'a
 He-ræ'um
 Her-bes'sus
 Her-ce'i-us
 Her-cu-la'ne-um
 Her'cu-les
 Her-cu'le-um
 Her-cu'le-us
 Her-cy'na
 Her-cyn'i-a
 Her-do'ni-a
 Her-do'ni-us
 He-ren'ni-us Se-ne'ci-o
 He're-us
 He-ri'lus
 Her'i-lus
 Her'ma-chus
 Her'mæ
 Her-mæ'a
 Her-mæ'um
 Her-mag'o-ras
 Her-man-du'ri
 Her-man ni
 Her-maph-ro-di'tus

Her-ma-the'næ
 Her-me'as
 Her-me'i-as
 Her'mes
 Her-me-si'a-nax
 Her-mi'as
 Her-min'i-us
 Her-mi'o-ne
 Her-mi-o'ni-æ
 Her-mi-on'i-cus Si'nus
 Her-mip'pus
 Her-moc'ra-tes
 Her-mo-do'rus
 Her-mog'e-nes
 Her-mo-la'us
 Her-mo-ti mus
 Her-mun-du'ri
 Her'mus
 Her'ni-ci (4)
 He'ro
 He-ro'des
 He-ro-di-a'nus (21)
 He-rod'i-cus
 He-rod'o-tus
 Her'o-es
 He-ro'is
 He'ron
 He-roph'i-la
 He-roph'i-lus
 He-ros'tra-tus
 Her'pa
 Her'se
 Her-sil'i-a
 Her'tha, and Her'ta
 Her'u-li
 He-sæ'nus
 He-si'o-dus
 He-si o-ne
 Hes-pe'ri-a
 Hes-per'i-des
 Hes'pe-ri-sis
 Hes-per'i-tis
 Hes'pe-rus
 Hes'ti-a
 Hes-ti-æ'a (7)
 He'sus

He-sy ch'i-a
He-sy ch'i-us
He-tric'u-lum
He-tru'ri-a
Heu-rip'pa
Hex-ap'y-lum
Hi-ber'ni-a, and
 Hy-ber'ni-a
H-bril-des
Hic-e-ta'on
Hi-ce'tas
Hi-emp'sal
Hi'e-ra
Hi-e-rap'olis
Hi'e-rax
Hi'e-ro
Hi-e-ro-ce'pi-a
Hi-er'o-cles
Hi-e-ro-du'lum
Hi-e-ron'i-ca
Hi-e-ron'y-mus
Hi-e-roph'i-lus
Hi-e-ro-sol'y-ma
Hig-na'ti-a Vi'a
Hi-la'ri-a
Hi-la'ri-us
Hi-me'l'a
Him'e-ra
Hi-mil'co
Hip-pag'o-ras
Hip-pal'ci-mus
Hip'pa-lus
Hip-par'chi-a
Hip-par'chus
Hip-pa-ri'nus
Hip-pa'ri-on
Hip'pa-sus
Hip'pe-us
Hip'pi(3)
Hip'pi-a
Hip'pi-as
Hip'pis
Hip'pi-us
Hip'po
Hip-pob'o-tes
Hip-pob'o-tus
Hip-po-cen-tau'ri

Hip-poc'o-on
Hip-po-cor-y'stes
Hip-poc'ra-tes
Hip-po-cra'ti-a(11)
Hip-po-cre'ne(7)
Hip-pod'a-mas
Hip pod a-me Hip-
 po-da-m a
Hip-pod'a-mus
Hip-pod'i-ce
Hip-pod'ro-mus
Hip'po-la
Hip-pol'o-chus
Hip-pol'y-te
Hip-pol'y-tus
Hip-pom'a-chus
Hip-pom'e-don
Hip-pom'e-nes
Hip-po-mol'gi
Hip'pon, and
 Hip'po
Hip-po'na
Hip-po'nax
Hip-po'ni'a-tes
Hip-po'ni-um
Hip-pon'o-us
Hip-pop'o-des
Hip-pos'tra-tus
Hip-pot'a-des
Hip'po-tas, or
 Hip'po-tes
Hip-poth'o-e
Hip-poth'o-on
Hip-poth-o-on'tis
Hip-poth'o-us
Hip-po'ti-on (11)
Hip-pu'ris
Hip'pus
Hip'si-des
Hi'ra
Hir-pi'ni(4)
Hir-pi'nus, Q.
Hir'tus
Hir'ti-a
Hir'ti-us Au'lus
His'bon
His-pa'ni-a

His-pel'lum
His'po
His-pul'la
His-tas'pes
His'ter Pa-cu'vi-us
His-ti-æ'a
His-ti-æ'o-tis
His-ti-æ'us
His'tri-a
Ho'di-us
Hol'o-cron
Ho-me'rus
Ho'mer, Eng.
Hom'o-le
Ho-mo'le-a
Hom-o-lip'pus
Hom-o-lo'i-des
Ho-mon-a-den'ses
Ho-no'ri-us
Ho'ra
Ho-rac'i-tæ
Hor-a-pol'lo
Ho'ræ
Ho-ra'ti-us
Ho'ace, Eng.
Hor'ci-as
Hor-mis'das
Hor-ra'tus
Hor-ten si-a
Hor-ti'num
Hor-ten'si-us
Hor-to'na
Ho'russ
Hos-til'i-a
Hos-til'i-us
Hy-a-cin'thi-a
Hy-a-cin'thus
Hy'a-des
Hy-ag'nis
Hy'a-la
Hy-am'po-lis
Hy-an'thes
Hy-an'tis
Hy-ar'bi-ta
Hy'as
Hy'bla
Hy-bre'as

Hy-bri'a-nes	Hyl-la'i-cus	Hy-phæ'us
Hyc'ca-ra	Hy'l'lus	Hyp'sa
Hy'da, and Hy'de	Hy-lon'o-me	Hyp-se'a
Hyd'a-ra	Hy-loph'a-gi (3)	Hyp-se'nor
Hy-dar'nes	Hym-e-næ'us, and	Hyp-se'us
Hy-das'pes	Hy'men	Hyp-si-cra-te'a
Hy'dra	Hy-met'tus	Hyp-sic'ra-tes
Hy-dra'o-tes	Hy-pæ'pa, or	Hyp-sip'y-le
Hy-dro-pho'ri-a	Ip'e-pæ	Hyr-ca'ni-a
Hy-drunc'tum, and	Hy-pæ'si-a	Hyr-ca'num ma're
Hy'drus	Hy'p'a-nis	Hyr-ca'nus
Hy-dru'sa	Hyp-a-ri'nus	Hyr'i-a
Hy'e-la	Hy-pa'tes	Hy-ri'e-us, and
Hy-emp'sal	Hy'p'a-tha	Hy'e-us
Hy-et'tus	Hy-pe'nor	Hyr-mi'na
Hy-ge'i-a	Hy-per'bi-us	Hyr'ne-to, and
Hy-gi'a-na	Hyp-er-bo're-i	Hy'ne-tho
Hy-gi'nus	Hy-pe're-a, and	Hyr-nith'i-um
Hy'la, and Hy'las	Hy-pe'ri-a	Hyr'ta-cus
Hy-lac'tor	Hyp-e-re'si-a	Hys'i-a
Hy-læ'us	Hy-per'i-des	Hys'pa
Hy'las	Hy-pe-ri'on (26)	Hys'sus, and
Hy'lax	Hyp-erm-nes'tra	Hys'si (3)
Hy'læ	Hy-per'ba-tus	Hys-tas'pes
Hy'l'i-as	Hy-per'o-chus	Hys-ti'e-us

I.

I'a	I'a'pis	Ib'y-cus
I-ac'chus	I-a-pyg'i-a	I-ca'ri-a
I'a'der	I-a'pyx	I-ca'ri-um ma're
I-a-le'mus	I-ar'bas	I-ca'ri-us
I-al'me-nus	I-ar'chas, and	Ic'a-rus
I-al'y-sus	Jar'chas	Ic'ci-us (10)
I-am'be	I-ar'da-nus	Ic'e-los
I-am'bli-cus	I-as'i-des	I-ce'ni
I-am'e-nus	I-a'si-on (11,) and	Ic'e-tas
I-am'i-dæ	I-a'si-us	Ich'næ
Ja-nic'u-lum	Ja'son	Ich-nu'sa
I-a-ni'ra	I'a-sus	Ich-o-nu'phis
I-an'the	I-be'ria	Ich-thy-oph'a-gi (3)
I-an'the-a	I-be'rus	Ich'thys
Ja'nus	I'bi (3)	I-cil'i-us
Jap'e-tus	I'bis	Ic'i-us (10)

I'cos	Il'i-um, or Il'i-on	In'u-i Cas'trum
Ic-ti'nus	Il-lib'e-ris	I-ny'cus
I'da	Il-lip'u-la	I'o
I-dæ'a	Il-li-tur'gis	I-ob'a-tes, and
I-dæ'us	Il-lyr'i-cum	Jo-ba'tes
Id'a-lus	Il'ly-ris, and	I'o-bes
Id-an-thyr'sus	Il-lyr'i-a	Jo-cas'ta
I-dar'nes	Il-lyr'i-cus Si'nus	I-o-la'i-a
I'das	Il-lyr'i-us	I'o-las, or I-o-la'us
Id'e-a (29)	Il'u-a	I-o'lchos
I-des'sa	I-lyr'gis	I'o-le
I-dit-a-ri'sus	I'lus	I'on
Id'mon	I-man-u-en'ti-us (10)	I'o'ne
I-dom'e-ne	Im'a-us (29)	I'o'nes
I-dom-e-ne'us, or	Im'ba-rus	I'o'ni-a
I-dom'e-neus (29)	Im-brac'i-des	I-o'ni-um Ma're
I-do'the-a	Im-bras'i-des	I'o'pas
I-dri'e-us	Im'bra-sus	I'o-pe, and Jop'pa
I-du'be-da	Im'bre-us	I'o-phon
I-du'me, and	Im'bri-us	Jor-da'nes
Id-u-me'a	Im-briv'i-um	Jor-nan'des
I-dy'i-a	Im'bros	I'os
Jen'i-sus	In'a-chi	Jo-se'phus Fla'vi-us
Je'ra	I-na'chi-a	Jo-vi-a'nus
Jer'i-cho	I-nach'i-dæ	Jo'vi-an, Eng.
Je-ro'mus, and	I-nach'i-des	Iph-i-a-nas'sa
Je-ron'y-mus	I-na'chi-um	Iph'i-clus, or
Je-ru'sa-lem	In'a-chus	Iph'i-cles
I-e'tæ	I-nam'a-mes	I-phić'ra-tes
I-ge'ni (29)	I-nar'i-me	I-phid'a-mus
Ig-na'ti-us	In'a-rus	Iph-i-de-mi'a (29)
Il-a'i'ra	In-ci-ta'tus	Iph-i-ge-ni'a (29)
Il'ba	In-da-thyr'sus	Iph-i-me-di'a
Il-e-ca'o-nes, and	In'di-a	I-phim'e-don
Il-e-ca-o-nen'ses	In-dig'e-tes	Iph-i-me-du'sa
I-ler'da	In-dig'e-ti (3)	I-phin'o-e
Il'i-a, or Rhe'a	In'dus	I-phin'o-us
I-li'a-ci Lu'di (3)	I'no	I'phis
I-li'a-cus	I-no'a	I-phit'i-on (11)
I-li'a-des	I-no'us	Iph'i-tus
Il'i-as	I-no'res	Iph'thi-me
Il'i-on	In'su-bres	Ip-se'a (29)
I-li'o-ne	In-ta-pher'nes	I'ra
Il-i-o'ne-us, or	In-te-ram'n'a	I-re'ne
I-li'o-neus (29)	In-ter-ca'ti-a (11)	Ir-e-næ'us
I-lis'sus	In-ter'rex	I-re'sus
I-lith-y-i'a		I'ris

I'rus	Is'sa	Ju'ba
Is'a-das	Is'se	Ju-dæ'a
I-sæ'a	Is'sus	Ju-gan'tes
I-sæ'us	Is'ter, and Is'trus	Ju-ga'ri-us
Is'a-mus	Is't'hami-a	Ju-gur'tha
I-san'der	Is't'hami-us	Ju'li-a
I-sa'pis	Is't'humus	Ju-li-a'rus
I'sar, and Is'a-ra	Is-ti-æ'o-tis	Ju'li-an, Eng.
I'sar, and I-sæ'us	Is'tri-a	Ju'li-i (4)
I-sar'chus	Is-trop'o-lis	Ju-li-o-ma'gus
I-sau'ri-a	I'sus	Ju-li-op'o-lis
I-sau'ri-cus	I-ta'li-a	Julis
I-sau'rus	It'a-ly, Eng.	Ju'li-us Cæ'sar
Is-che'ni-a	I-tal'i-ca	I-u'lus
Is-cho-la'us	I-tal'i-cus	Ju'ni-a
Is-chom'a-chus	It'a-lus	Ju'no
Is-chop'o-lis	I-tar'gris	Ju-no-na'li-a
Is'i-a (10)	It'e-a	Ju-no'nes
Is-de-ger'des	I-tem'a-les	Ju-no'ni-a
Is'i-a-co'rum Por'tus	Ith'a-ca	Ju-no'nis
Is-i-do'rus	I-thob'a-lus	Ju'pi-ter
Is'i-dore, Eng.	I-tho'me	Jus-ti'nus
I'sis	Ith-o-ma'i-a	Ju-tur'na
Is'na-rus, and Is'ma-ra	Ith-y-phal'lus	Ju-ve-na'lis
Is-me'ne	I-to'ni-a	Ju've-nal, Eng.
Is-me'ni-as	I-to'nus	Ju-ven'tas
Is-men'i-des	It-u-ræ'a	Ju-ver'na, or
Is-me'nus	I-tu'rum	Hi-ber'ni-a
I-soc'ra-tes	It'y-lus	Ix-ib'a-tæ
	It'y-ræ'i (3)	Ix-i'on
	I'tys	Ix-i-on'i-des

L.

La-an'der	Lab-i-ne'tus	Lac-e-de-mo'ni-ans
La-ar'chus	La-bo'bi-us	La-cer'ta
Lab'a-ris	La-bob'ri-gi (3)	Lach'a-res
Lab'da	Lab-o'tas	La'ches
Lab'da-cus	La-bra'de-us	Lach'e-sis
Lab'da-lon	Lab-y-rin'thus	Lac'i-das
La-be-o	La-cæ'na	La-ci'des
La-be'ri-us	Lac-e-dæ'mon	La-cin'i-a
La-bi'cum	Lac-e-dæ-mo'ni-i	La-cin-i-en'ses
La-bi'e'nus	Lac-e-dæm'o-nes	La-cin'i-um

Lac'mon	La-mal'mon	La-og'o-re
La'co	Lam-bra'ni (3)	La-om'e-don
La-cob'ri-ga	Lam'brus	La-om-e-don'te-us
La-co'ni-a,	La'mi-a'	La-om-e-don-ti'a-dæ
La-con'i-ca, and	La-mi'a-cum bel'lum	La-on'o-me
Lac-e-dæ'mon	La'mi-æ	La-on-o-me'ne
Lac'ra-tes	La'mi-as Æ'li-us	La-oth'o-e
Lac'ri-nes	La-mi'rus	La'o-us
Lac-tan'ti-us (10)	La'mi-pe-do	Lap'a-thus
Lac'ter	La-mi-pe'ti-a	Laph'ri-a
Lac'y-des	La-mi-pe-to, and	La-phys'ti-um
Lac'y'dus	Lam'pe-do	La-pid'e-us
La'das	La-mi-pe-us, and	Lap'i-thæ
La'de	Lam'pi-a	Lap'i-tho
La'des	La-mi-pon, La-mi-pos,	Lap'i-thus
La'don	or Lam'pus	Lap-i-thæ'um
Læ'laps	La-mi-po'ni-a, and	La'ra, or La-ran'da
Læ'li-a	Lam-po'ni-um	La-ren'ti-a, and
Læ-li-a'nus	La-mi-po'ni-us	Lau-ren'ti-a
Læ'li-us, C.	La-mi-prid'i-us	La'res
Læ'na, and	Æ'li-us	Lar'ga
Le-æ'na	La-mi-prus	Lar'gus
Læ'ne-us	La-mi-pra-cus, and	La-ri'des
Læ'pa Mag'na	Lamp'sa-chum	La-ri'na
Læ'er'tes	La-mi-pra-te-ri-a	La-ri'num
Læ'er'ti-us Di-og'e-nes	La-mi-pus	La-ris'sa
Læ-stryg'o-nes	La-mus	La-ris'sus
Læ'ta	Lam'y-rus	La-ri-us
Læ-to'ri-a	La-nas'sa	La'nos
Læ'tus	La-nee-a	La-ro'ni-a
Læ'vi (3)	La-nci-a	La-ti-us Flo'rus
Læ-vi'nus	La-ndi-a	La-to-læt'a-ni
La-ga'ri-a	La-ngi-a	La'r'væ
La'gi-a	La-go-bar'di (3)	La-rym'na
Lag'i-des	La-nu'vi-um	La-rys'i-um
La-cin'i-a	La-o-bo'tas, or	La-si'a (10)
La'gus	Lab'o-tas	La-sus, or La'sus
La-gu'sa	La-oc'o-on	La-the'nes
La-gy'ra	La-od'a-mas	La-the'ni-a, or
La'i-as	La-o-da-mi'a (29)	La-the-ni'a (29)
La'is	La-od'i-ce	La-ta-gus
La-i'a-des	La-od-i-ce'a	Lat-e-ra'nus Plau'tus
La'i-us	La-od-i-ce'ne	La-te'ri-um
Lal'a-ge	La-od'o-chus	La-ti-a'lis
La-las'sis	La-o-go'nus	La-jhe-a'lis
Lam'a-chus	La-og'o-ras	

La-ti-a'ris
La-jhe-a'ris
La-ti'ni
La-tin'i-us
La-ti'nus
La'ti-um
La'jhe-um
La'ti-us (10)
Lat'mus
La-to'us
La-to'is
La-to'na
La-top'o-lis
La'tre-us
Lau-da'mi-a
La-ver'na
Lau-fel'la
Lav-i'a'na
La-vi'ni-a
La-vin'i-um, or
La-vi'num
Lau'ra
Lau-ren-ta'li-a
Lau-ren'tes a'gri
Lau-ren'ti-a
Lau-ren-ti'ni (4)
Lau-ren'tum
Lau-ren-ti-us (10)
Lau'ri-on
Lau'ron
La'us Pom-pe'i-a
Lau'sus
Lau'ti-um
Le'a-des
Le-æ'i (3)
Le-æ'na
Le-an'der
Le-an'dre
Le-an'dri-as
Le-ar'chus
Leb-a-de'a
Leb'e-dus, or
Leb'e-dos
Le-be'na
Le-bin'thos, and
Le-by-n'thos
Le-chæ'um

Lec'y-thus
Le'da
Le-dæ'a
Le'dus
Le'gi-o
Le'i-tus
Le'laps
Lel'e-ges
Le'lex
Le-man'nus
Iem'nos
Le-mo'vi-i (3)
Lem'u-res
Le-mu'ri-a, and
Le-mu-ra'li-a
Le-na'e'us
Len'tu-lus
Le'o
Le-o-co'ri-on
Le-oc'ra-tes
Le-od'a-mas
Le-od'o-cus
Le-og'o-ras
Le'on
Le-o'na
Le-on'a-tus (29)
Le-on'i-das
Le-on'ti-um, and
Le-on-ti ni (4)
Le-on-to-ceph'a-lus
Le-on'ton, or
Le-on-top'o-lis
Le-on-tych'i-des
Le'os
Le-os'the-nes
Le-o-tych'i-des
Lep'i-da
Lep'i-dus M.
Æ-mil'i-us
Le-phyr'i-um
Le-pi'nus
Le-pon'ti-i (4)
Le'pre-os
Le'pri-um
Lep'ti-nes
Lep'tis
Le'ri-a

Le-ri'na, or Pla-
na'si-a
Le'r'na
Le'ro
Le'ros
Les'bos
Les'bus, or Les'bos
Les'ches
Les-tryg'o-nes
Le-ta'num
Le-hæ'us
Le'the
Le'tus
Le-va'na
Leu'ca
Leu'cas
Leu-ca'tes
Leu-ca'si-on
Leu-cas'pis
Leu'ce
Leu'ci
Leu-cip'pe
Leu-cip'pi-des
Leu-cip'pus
Leu'co-la
Leu'con
Leu-co'ne
Leu-co'nes
Leu-con'o-e
Leu-cop'e-tra
Leu'co-phrys
Leu-cop'o-lis
Leu'cos
Leu-co'si-a
Leu-co-syr'i-i (4)
Leu-co'th-oe, or
Leu-co'the-a
Leuc'tra
Leuc'trum
Leu'cus
Leu-cy-a'ni-as
Le-vi'nus
Leu-tych'i-des
Lex-o'vi-i 4
Li-ba'ni-us
Lib'a-nus
Lib-en-ti'na

Li'ber	Li-me'ni-a	Lo-cu'ti-us
Lib'e-ra	Lim'næ	Lol'li-a Paul-li'na
Lib-er-a'li-a	Lim-naæ'um	Lol-li-a'nus
Li-ber'tas	Lim-na-tid'i-a	Lol'li-us
Li-be'thra	Lim-ni'a-ce	Lon-di'num
Li-beth'ri-des	Lim-no'ni-a	Lon'don, Eng.
Lib'i-ci, Li-be'ci-i, or Li'bri	Li'mon	Lon-ga-re'nus
Lib-i-ti'na	Lin-ca'si-i (4)	Lon-gim'a-nus
Li'bo	Lin'dus	Lon-gi'nus
Li'bon	Lin'go-nes	Lon-go-bar'di
Lib-o-phœ-ni'ces	Lin-ter'na pa'lus	Lon'gu-la
Li-bur'na	Lin-ter'num	Lon-gun'ti-ca
Li-bur'ni-a	Li'nus	Lor'di (3)
Li-bur'ni-des	Li'o-des	Lor'y-ma
Li-bur'num ma're	Lip'a-ra	Lo'tis, or Lo'tos
Li-bur'nus	Lip'a-ris	Lo-toph'a-gi (3)
Li/by-a	Liph'lum	Lo'us, and A'o-us
Lib'y-cum ma're	Lip-o-do'rus	Lu'a
Lib'y-cus, and	Li-que'n-ti-a	Lu'ca
Li-by'stis	Lir-cæ'us	Lu'ca-gus
Li'bys	Li-ri'o-pe	Lu-ca'ni
Li-by'sa	Li'ris	Lu-ca'ni-a
Lic'a-tes	Li-sin'i-as	Lu-ca'ni-us
Li'cha	Lis'son	Lu-ca'nus
Li'chas	Lis'sus	Lu'can, Eng.
Li'ches	Lis'ta	Lu-ca'ri-a, or
Li-cin'i-a	Lit'a-brum	Lu-ce'ri-a
Li-cin'i-us	Lit'a-na	Luc-ce'i-us
Li-ci'nus	Li-tav'i-cus	Lu'ce-res
Li-cym'ni-us	Li-ter'num	Lu'ce'ri-a
Li'de	Lith-o-bo'li-a	Lu-ce'ti-us (10)
Li-ga'ri-us	Li'thrus	Lu-ci-a'nus
Li-ge'a (29)	Li-tu'bi-um	Lu'ci-an, Eng.
Li'ger	Lit-v'er'sas	Lu'ci-fer
Li'ger, or Lig'e-ris	Liv'i-a Dru-sil'la	Lu-cil'i-us
Lig'o-ras	Liv-i-ne'i-us	Lu-cil'la
Lig'u-res	Li-vil'la	Lu-ci'na
Li-gu'ri-a	Li'vi-us An-dro- ni'cus	Lu'ci-us
Lig-u-ri'nus	Lix'us	Lu-cre'ti-a
Li'gus	Lo'bon	Lu-cre'ti-lis
Li-gus'ti-cæ Al'pes	Lo'ce-us	Lu-cre'ti-us
Lig'y-es	Lo'cha	Lu-cri'num
Li-gyr'gum	Lo'chi-as	Lu-cri'nus
Li-læ'a	Lo'cri	Luc-ta'ti-us
Lil-y-bæ'um	Lo'cris	Lu-cul'le-a
Li-mæ'a	Lo-cus'ta	Lu-cul'lus
		Lu'cu-mo

Lu'¹cus
 Lug-du'¹num
 Lu'¹na
 Lu'¹pa
 Lu-per'¹cal (29)
 Lu-per-ca'¹li-a
 Lu-per'¹ci
 Lu-per'¹cus
 Lu'¹pi-as, or Lu'¹pi-a
 Lu'¹pus
 Lu-si-ta'¹ni-a
 Lu-so'¹nes
 Lus'¹tri-cus Bru-ti-
 a'nus
 Lu-ta'¹ti-us Cat'u-
 lus
 Lu-te'¹ri-us
 Lu-te'¹ti-a
 Lu-to'¹ri-us
 Ly-æ'¹us
 Ly'¹bas
 Lyb'¹y-a, or Ly-
 bis'sa
 Lyc'¹a-bas
 Lyc-a-be'¹tus
 Ly-æ'¹a
 Ly-æ'¹um
 Ly-æ'¹us
 Ly-cam'¹bes
 Ly-ca'¹on
 Lyc-a-o'¹ni-a
 Ly'¹cas
 Ly-cas'¹te
 Ly-cas'¹tum
 Ly-cas'¹tus
 Ly'¹ce

Ly'¹ces
 Ly-ce'¹um
 Lych-ni'¹des
 Lyc'¹i-a
 Lyc'¹i-das
 Ly-cim'¹na
 Ly-cim'¹ni-a
 Ly-cis'¹cus
 Lyc'¹i-us
 Lyc-o-me'¹des
 Lyc'o-phron
 Ly-cop'o-lis
 Ly-co'pus
 Ly-co'ri-as
 Ly-co'ris
 Ly-cor'mas
 Ly-cor'tas
 Lyc-o-su'ra
 Lyc'¹tus
 Ly-cur'gi-des
 Ly-cur'gus
 Ly'¹cus
 Ly'¹de
 Lyd'i-a
 Lyd'i-as
 Lyd'i-us
 Ly'¹dus
 Lyg'da-mis, or
 Lyg'da-mus
 Lyg'i-i (4)
 Ly'¹gus
 Ly-mi're
 Ly'¹max
 Lyn-ci'¹des

Lyn-ces'tæ
 Lyn-ces'tes
 Lyn-ces'ti-us
 Lyn-ce'¹us
 Lyn'¹cus, Lyn-
 cæ'¹us, or Lynx
 Lyn'dus
 Lyr'cæ
 Lyr-cæ'¹us
 Lyr-ce'¹a
 Lyr'¹cus
 Lyr-nes'sus
 Ly-san'der
 Ly-san'dra
 Ly-sa'ni-as
 Ly'se
 Ly-si'a-des
 Lys-i-a-nas'sa
 Ly-si'a-nax
 Lys'i-as
 Lys'i-cles
 Ly-sid'i-ce
 Ly-sim'a-che
 Lys-i-ma'chi-a
 Ly-sim'a-chus
 Lys-i-me'li-a
 Ly-sin'o-e (8)
 Ly-sip'pe
 Ly-sip'pus
 Ly'¹sis
 Ly-sis'tra-tus
 Ly-sith'o-us
 Ly'¹so
 Ly-tæ'¹a
 Ly-za'ni-as

Ma'¹cæ
 Ma'¹car
 Ma-ca're-us
 Ma-ca'ri-a

Mac'a-ris
 Ma-ced'nus
 Mac'e-do
 Mac-e-do'ni-a

Mac-e-don'i-cus
 Ma-cel'la
 Ma'cer Æ-myli'-us
 Ma-chæ'ra

Ma-chan'i-das	Ma'gus	Man'nus
Ma-cha'on	Ma-her'bal	Man-sue'tus
Ma'cra	Ma'i-a	Man-ti-ne'a
Mac-ri-a'nus	Ma-jes'tas	Man-ti-ne'us
Mac-cri'nus, M.	Ma-jo-ri-a'nus	Man'ti-us
Ma'cro	Ma-jor'ca	Man'to
Ma-cro'bi-i (4)	Ma'la For-tu'na	Man'tu-a
Ma-cro'bi-us	Ma-le'a	Mar-a-can'da
Mac'ro-chir	Ma'li-a	Mar'a-tha
Ma-cro'nes	Mal'ho, or Ma'tho	Mar'a-thon
Mac-to ri-um	Ma'li-i (4)	Mar'a-thos
Mac-u-lo'nus	Ma'lis	Mar-cel'la
Ma-de'tes	Mal'le-a, or Mal'li-a	Mar-cel-li'nus Am-
Mad'y-es	Mal'li-us	mi-a'nus
Ma-des'tes	Mal'los	Mar-cel'lus
Mæ-an'der	Mal-thi'nus	Mar'ci-a (10)
Mæ-an'dri-a	Ma-ma'us	Mar-ci-a'na
Mæ-ce'nas	Ma-mer'cus	Mar-ſhe-a'na
Mæ'di (3)	Ma-mer'thes	Mar-ci-a-nop'o-lis
Mæ'li-us	Mam-er-ti'na	Mar-ci-a'nus
Mæm-ac-te'ri-a	Mam-er-ti'ni (4)	Mar'ci-us Sa-bi'nus
Mæn'a-des	Ma-mil'i-a	Mar-co-man'ni
Mæn'a-la	Ma-mil'i-i (3)	Mar'cus
Mæn'a-lus	Ma-mil'i-us	Mar'di (3)
Mæ'ni-us	Mam-mæ'a	Mar'di-a
Mæ'non	Ma-mu'ri-us Ve-tu'	Mar-do'ni-us
Mæ-o'ni-a	ri-us	Mar'dus
Mæ-on'i-dæ	Ma-mur'ra	Mar-e-o'tis
Mæ-on'i-des	Ma-nas'ta-bal	Mar-gin'i-a, and
Mæ'o-nis	Man-ci'nus	Mar-gi'a'ni-a
Mæ'o'tæ	Man-da'ne	Mar-gi'tes
Mæ'o'tis Pa'lus	Man-da'nes	Ma-ri'a-ba
Mæ'si-a Syl'va	Man-de'la	Ma-ri'a, or Ma'ri-a
Mæ'vi-a	Man-do'ni-us	(29)
Mæ'vi-us	Man'dro-cle;	Ma-ri-am'ne
Ma'gas	Man'dron	Ma-ri-a'næ Fos'sæ
Ma-gel'la	Man-du'bi-i (4)	Ma-ri-an'dy-nuin
Mag'e-tæ	Man-du-bra'ti-us	Ma-ri-a'nus
Ma'gi	Ma'nes	Ma-ri'ca
Ma'gi-us	Ma-ne'tho	Mar'i-cus
Mag'na Græ'ci-a	Ma'ni-a	Ma-ri'na
Mag.nen'ti-us (10)	Ma-nil'i-a	Ma-ri'nus
Mag'nes	Ma-nil'i-us	Mar'y-on
Mag-ne'si-a	Man'i-mi	Ma-ri'sa
Ma'go	Man'li-a	Ma-ri'ta
Ma'gon	Man'li-us Tor-qua'	Ma'ris
Mag-on-ti'a-cum	tus	Mar'i-sus

Ma'ri-us
 Mar'ma-cus
 Mar-ma-ren'ses
 Mar-mar'i-ca
 Mar-mar'i-dæ
 Mar-ma'ri-on
 Ma'ro
 Mar-o-bod'u-i (3)
 Ma'ron
 Mar-o-ne'a
 Mar-pe'si-a (10)
 Mar-pes'sa
 Mar-pe'sus
 Mar'res
 Mar-ru'vi-um, or
 Mar-ru'bi-um
 Mars
 Mar'sa-la
 Mar-sæ'us
 Mar'se (8)
 Mar'si (3)
 Mar-sig'ni (3)
 Mar-sy'a-ba
 Mar'tha
 Mar'ti-a
 Mar'she-a
 Mar-ti'a-lis
 Mar'ti-al, Eng.
 Mar-ti'a-nus
 Mar-ti'na
 Mar-tin-i-a'nus
 Mar'ti-us (10)
 Ma-rul'lus
 Mas'sa Bæb
 Mas-æ-syl'i-i (4)
 Mas-i-nis'sa
 Mas'sa-ga
 Mas-sag'e-tæ
 Mas-sa'na
 Mas-sa'ni (3)
 Mas'si-cus
 Mas-sil'i-a (7)
 Ma-su'ri-us
 Mas-sy'la
 Ma'tho
 Ma-ti-e'ni
 Ma-ti'nus

Ma-tis'co
 Ma-tra'li-a
 Ma-tro'na
 Mat-ro-na'li-a
 Mat-ti'a-ci (3)
 Ma-tu'ta
 Ma'vors
 Ma-vor'ti-a
 Mau'ri (3)
 Mau-ri-ta'ni-a
 Mau'rus
 Mau-ru'si-i (4)
 Mau-so'lus
 Max-en'ti-us (10)
 Max-i-mil-i-a'na
 Max-i-ni-a'nus
 Max-i-mi'nus
 Max-i-min, Eng.
 Max'i-mus Mag'nus
 Maz'a-ca
 Ma-za'ces
 Ma-zæ'us
 Ma-za'res
 Maz'e-ras
 Ma-zi'ces, and
 Ma-zy'ges
 Me-cha'ne-us
 Me-cœ'nas, or Me-
 cæ'nas
 Me-cis'te-us
 Mec'ri-da
 Me-de'a
 Me-des-i-cas'te (8)
 Me'di-a (7)
 Me'di-as
 Med'i-cus
 Me-di-o-ma-tri'ces
 Med-i-tri'na
 Me-do'a-cus, or
 Me-du'a-cus
 Med-o-bith'y-ni
 Me-dob'ri-ga
 Me'don
 Me-don'ti-as (10)
 Med-u-a'na
 Med-ul-li'na
 Me'dus

Me-du'sa
 Me-gab'i-zi
 Meg-a-by'zus
 Meg'a-cles
 Me-gac li-des
 Me-gæ'r'a
 Me-ga'le-as
 Meg-a-le'si-a
 Me-ga li-a
 Meg-a-lop o-lis
 Meg-a-me'de
 Meg-a-ni'ra
 Meg-a-pen'thes
 Meg'a-ra (29)
 Meg-a re-us
 Meg'a-ris
 Me-gar'sus
 Me-gas'the-nes
 Me'ges
 Me-gil'la
 Me-gis'ta
 Me'l'a Pom-po'ni-us
 Me-gis'ti-a
 Me-læ'næ
 Me-lam'pus
 Mel-anch-læ'ni
 Me-lan'chrus
 Mel'a-ne
 Me-la'ne-us
 Me-lan'i-da
 Me-la'ni-on
 Mel-a-nip pe
 Mel-a-nip'pi-des
 Mel-a-nip'pus
 Mel-a-nos'y-ri
 Me-lan'thi-i (4)
 Me-an thi-us
 Me-lan'tho
 Me-lan'thus
 Me'las
 Mel-e-a'ger
 Me-le-ag'ri-des
 Mel-e-san'der
 Me'les
 Mel-e-sig'e-nes, or
 Mel-e-sig'e-na
 Me'li-a

Mel-i-bœ'us	Men-es-the'i Por' tus	Mes-sa'na
Mel-i-cer'ta	Me-nes'te-us, or	Mes'sa-pi-a
Mel-i-gu'nis	Me-nes'the-us, or Mnes'the-us	Mes'sa-tis
Me-li'na	Me-nes'thi-us	Mes'sc (3)
Me-li'sa	Men'e-tas	Mes-se'is (5)
Me-lis'sa	Me-nip'pa	Mes-se'ne, or
Me-lis'sus	Me-nip'pi-des	Mes-se'na
Mc'l-i-ta	Me-nip'pus	Mes-se'ni-a
Mel-i-te'ne	Me'ni-us	Mes'tor
Mel'i-tus, Accuser of Socrates	Men'nis	Me-su'ia
Me'li-us	Me-nod'o-tus	Met'a-bus
Mel-ix-an'drus	Me-nœ'ce-us	Met-a-git'mi-a
Mel'la An-næ'us	Me-nœ'tes	Met-a-ni'ra
Me-lob'o-sis (29)	Me-nœ'ti-us (10)	Met-a-pon'tum
Me'lon	Me'non	Met-a-pon'tus
Me'los	Me-nop'hi-lus	Me-tau'rus
Mel'pi-a	Men'ta, or Min'the	Me-tel'la
Mel-pom'e-ne (29)	Men'tes	Me-tel'li (3)
Me-mac'e-ni	Men-tis'sa	Me-thar'ma
Mem'mi-a	Men'to	Me-thi'on (11)
Mem'mi-us	Men'tor	Me-tho'di-us
Mem'non	Me-nyl'lus	Me-tho'ne
Mem'phis	Me'ra	Me-thyd'ii-um
Mem-phi'tis	Me'ra, or Mœ'ra	Me-thym'na
Me'na, or Me'nes	Mer-cu'ri-us	Me-ti-a-du'sa
Me-na'l'cas	Mer'cu-ry, Eng.	Me-til'i-a
Me-na'l'ci-das	Me-ri'o-nes	Me-til'i-i (4)
Men-a, lip'pc	Mer'me-rus	Me-til'i-us
Men-a-lip'pus	Merm'na-dæ	Me-ti'o-chus
Me-nan'der	Mer'o-e (8)	Me-ti-on (11)
Mc-na'pi-i (4)	Mer'o-pe (8)	Me'tis
Men'a-pis	Mc'rops	Me-tis'cus
Me'nas	Me'ros	Me'ti-us (10)
Men-cho'res	Mer'u-la	Mc-tœ'ci-a
Men'des	Me-sab'a-tés	Mc'ton
Me-nec'les	Me-sa'bi-us	Met'o-pe
Me-nec'li-des	Me-sa'pi-a	Me'tra
Mc-nec'ra-tes	Me-sau'bi-us	Mc-tro'bi-us
Men-e-de'mus	Me-sem'bri-a	Met'ro-clas
Mc-neg'e-tas	Me-se'ne	Met-ro-do'rus
Men-e-la'i-a	Mes-o-me'des	Me-troph'a-nes
Men-e-la'us	Mes-o-po-ta'mi-a	Me-trop'o-lis
Me-ne'ni-us	Mes-sa'la	Mc'ti-us
A-grip'pa	Mes-sa-li'na (3)	Me-vi'ni-a
Men'e-phron	Mes-sa-li'nus	Me-zen'ti-us (10)
Me'nes		Mi-ce'a

Mi-cip'sa
 Mic'y-thus (27)
 Mi'das
 Mi-de'a of Argos
 Mid'i-a of Beotia
 Mi-la'ni-on
 Mi-le'si-i
 Mi-le'si-us (10)
 Mi-le'ti-a
 Mi-le'ti-um (10)
 Mi-le'tus
 Mil'i-as
 Mil'i-chus
 Mi-li'nus
 Mil-i-o'ni-a
 Mi'lo
 Mil-o'ni-us
 Mil-ti'a-des
 Mil'to
 Mil'vi-us
 Mil'y-as
 Mi-mal'lo-nes
 Mi'mas
 Mim-ner'mus
 Min'ci-us (10)
 Min'da-rus
 Mi-ne'i-des
 Mi-ner'va
 Min-er-va'li-a
 Min'i-o
 Min-na'e'i (3)
 Mi-no'a
 Mi-no'is
 Mi'nos
 Min-o-tau'russ
 Min'the
 Min-tur'næ
 Mi-nu'ti-a (10)
 Mi-nu'ti-us
 Min'y-æ
 Min'y-as
 Min'y-cus
 Mi-ny'i-a
 Min'y-tus
 Mir'a-ces
 Mi-se'num
 Mi-se'nus

Mi-sith'e-us
 Mi'thras
 Mith-ra-cen'ses
 Mith-ra-da'tes
 Mi-thre'nes
 Mith-ri-da'tes
 Mith-ri-da'tis
 Mith-ro-bar-za'nes
 Mit-y-le'ne, and
 Mit-y-le'næ
 Mi'tys
 Miz'æ-i
 Mna-sal'ces (13)
 Mna'si-as
 Mnas'i-cles
 Mna-sip'pi-das
 Mna-sip'pus
 Mna-sith'e-us
 Mna'son (13)
 Mna-syr'i-um
 Mne'mon
 Mne-mos'y-ne (13)
 Mne-sar'chus
 Mne-sid'a-mus
 Mnes-i-la'us
 Mne-sim'a-che
 Mne-sim'a-chus
 Mnes'ter
 Mnes'the-us (13)
 Mnes'ti-a
 Mnes'tra
 Mne'vis
 Mo-a-pher'nes
 Mo'di-a
 Mœ'ci-a (5)
 Mœ'nus
 Mœ-rag'e-tes
 Mœ'ris
 Mœ'di
 Mœ'on
 Mœ-on'i-des
 Mœ'si-a
 Mo-le'i-a
 Mo-li'o-ne
 Mo'lo
 Mo-lö'e-is
 Mo-lor'chus

Mo-los'si
 Mo-los'si-a, or
 Mo-los'sis
 Mo-los'sus
 Mol-pa'di-a
 Mol'pus
 Mo'lus
 Mo-lyc'ri-on
 Mo-mem'phis
 Mo'mus
 Mœ'ra
 Mo'na
 Mo-næ'ses
 Mo-ne'sus
 Mo-ne'ta
 Mon'i-ma
 Mon'i-mus
 Mon'o-dus
 Mo-nœ'cus
 Mo-no'le-us
 Mo-noph'i-lus
 Mon-ta'nus
 Mo-noph a-ge
 Mon'y-chus
 Mon'y-mus
 Mo'phis
 Mop'si-um
 Mop-so'pi-a
 Mop'sus
 Mor-gan'ti-um
 Mor'i-ni
 Mor-i-tas'gus
 Mo'ri-us
 Mor'phe-us
 Mors
 Mo'rys
 Mo'sa
 Mos'chi (3) (12)
 Mos'chi-on
 Mos'chus
 Mo-sel'la
 Mo'ses
 Mo-sych'lus
 Mos-y-næ'ci
 Mo-tho'ne
 Mo-ty'a
 Mu-ci-a'nus

Mu'ci-us	Mu-tu'nus, or	My-ri'na
Mu'cræ	Mu-ti'nus	My-ri'nus
Mul'ci-ber	Mu-tus'cæ	Myr'i-œ
Mu-lu'cha (29)	My-ag'rus, or	Myr-mec'i-des
Mul'vi-us Pons	My'o-des	Myr-mid'o-nes
Mum'mi-us	Myc'a-le (29)	My'ron
Mu-na'ti-us (10)	Myc-a-les'sus	My-ro-ni-a'nus
Mun'da	My-ce'næ	My-ron'i-des
Mu-ni'tus	Myc-e-ri'nus	Myr'rha
Mu-nych'i-æ	Myc-i-ber'na	Myr'si-lus
Mu-ræ'na	Myc'i-thus	Myr'sus
Mur'cus	My'con	Myr'te-a Venus
Mur-gan'ti-a	Myc'o-ne (29)	Myr'te-a, a City
Mur-rhe'nuš	My'don	Myr'ti-lus
Mur'ti-a (10)	My'e'nus	Myr-to'um Ma're
Mus	My-ec'pho-riſ	Myr-tun'ti-um
Mu'sa An-to'ni-us	Myg'don	Myr-tu'sa
Mu'sæ	Myg-do'ni-a	Mys
Mu-sæ'us	Myg'do-nus, or	My-scel'lus, or
Mu-so'ni-us Ru'fus	Myg'don	Mi-scel'lus
Mus-te'la	My-las'sa	Myr'tis
Mu-thul'lus	My'les	Myr'ta-le
Mu'ti-a (10)	My'le, or My'las	Mys'tes
Mu-til'i-a	My-lit'ta	Mys'i-a
Mu'ti-na	Myn'dus	My'son
Mu-ti'nes	My'nes	Myth'e-cus
Mu-ti'nus	Myn'i-æ	Myt-i-le'ne
Mu'ti-us (10)	My-o'ni-a	My'uſ

N.

Nab-ar-za'nes	Nar	Nas'ci-o, or Na'ti-o
Nab-a-thæ'a	Nar'bo	Nas'i-ca
Na'bis	Nar-bo-nen'sis	Na-sid-i-e'nus
Na-dag'a-ra	Nar-cæ'us	Na-sid'i-us
Næ'ni-a	Nar-cis'sus	Na'so
Næ'vi-us	Nar'ga-ra	Nas'sus, or Na'sus
Næv'o-lus	Na-ri'si (3)	Nas'u-a
Na-har'va-li (3)	Nar'ni-a, or Nar'na	Na-ta'lis
Nai'a-des	Nar-the'cis	Nat'ta
Na'is	Na-ryc'i-a (27)	Na'va
Na-pæ'æ	Nar'ses	Nau'co-lus
Naph'i-lus	Nas-a-mo'nes	Nau'cles

Nau'cra-tes	Ne'o-ris	Nic-e-pho'ri-us
Nau'cra-tis	Ne'pe	Ni-ceph'o-rus
Na'vi-ni Ac'ti-us	Ne-pha'li-a	Nic-er-a'tus
Nau'lo-chius	Neph'e-le	Ni-ce'tas
Nau-pac'tus, or Nau-pac'tum	Neph-er-i'tes	Nic-e-te'ri-a
Nau'pli-a	Ne'plaus	Nic'i-a
Nau'pli-us	Ne'pli-a	Nic'i-as
Nau'ra	Ne'pos	Ni-cip'pe
Nau-sic'a-x	Ne-po-ti-a'nius	Ni-cip'pus
Nau'si-cles	Nep'hyss	Ni'co
Nau-sim'e-nes	Nep-tu'mi-a	Ni-coch'a-res
Nau-sith'o-e	Nep-tu'mi-am	Nic'o-cles
Nau-sith'o-us	Nep-tu'mi-us	Ni-co'ra-tes
Nau'tes	Nep-tu'rus	Ni-co'cre-on
Nax'os	Nep'tune, Eng.	Nic-o-de'mus
Ne-a'ra	Ne-re'i-des	Nic-o-do'russ
Ne-a'thus	Ne're-i'ds, Eng.	Ni-cod-ro-mus
Ne-a'ces	Ne-re'i-us	Nic-o-la'u
Ne-al'i-ces	Ne'rei-plus	Ni-com'a-cha
Ne-an'thes	Ne'rei-tos	Ni-com'a-chus
Ne-ap'o-lis	Ne'ri-us	Nic-o-me'des
Ne-ar'chus	Ne'ro	Nic-o-me'dia
Ne-bri-des	Ne-ro'ni-a	Ni'con
Ne-bropli'o-nos	Ner-ro-brig'i-a	Ni-co'ni-a
Ne'chos	Ner'va Coc-ce'i-us	Nic'o-phron
Nec-ta-ne'büs, and Nec-tan'a-bis	Ner'vi-i (3)	Ni-cop'o-lis
Ne-cys'i-a	Ner'u-lum	Ni-cos'tra-ta
Ne'is	Ne-sx'a	Ni-cos'tra-tus
Ne'le-us (29)	Ne-sim'a-chus	Nic-o-te'le-a
Ne'lo	Ne'sis	Ni-cot'e-les
Ne-mæ'a	Ne'ssus	Ni'ger
Ne-me-si-a'nius	Ne'sto-cles	Ni-gid'i-us Fig'u-lus
Nem'e-sis	Ne'stor	Ni-gri'tæ
Ne-me-si-us (10)	Nes'o'ni-us	Ni'le-us
Nem-o-ra'li-a	Nes'tus, or Nes'sus	Ni'lus
Nem'e-res	Ne'tum	Ni'ni-us
Ne-u-hu'ic (29)	Ne'u-ri	Ni'i-as
Ne-o-cæ-sa'ri-a	Ne'ca'a	Ni'nus
Ne-och'a-bis	Ne-cæ'go-ras	Ni'y-as
Ne'o-c'es	Ne-can'der	Ni'o-be
Ne-eg'e-nes	Ne-ca'nor	Ni-phæ'us
Ne-em'e-nis	Ne-cir'chus	Ni-pha'tes
Ne'on	Nic-ar'bi'des	Ni'phe
Ne-on-ti'chos	Ne-ca'tor	Nir'e-us
Ne-op'e-ni-us	Ne'ce	Ni'sa
	Nic-e-pho'ri-um	Ni-sæ'a

Ni-se'i-a	Nor'ji-a (10)	Nu-mo'ni-us
Ni-sæ'e	No'thus	Nun-co're-us
Nis'i-bis	No'nus	Nun'di-na (29)
Ni'sus	No'ti-um (10)	Nun'di-næ (29)
Ni-sy'ros	No'tus	Nur'sæ
Ni-te'tis	No-va'tus	Nur'sci-a
Ni-to'cris	No-vi-o-du'num	Nur'si-a (10)
Nit'ri-a	No'vi-us Pris'cus	Nu'tri-a
No'as	Noi'nus	Nyc-te'is
Noc'mon	Nox	Nyc-te'li-us
Noc-ti-lu'ca	Nu-ce'ri-a	Nyc-te-us
No'la	Nu-ith'o-nes	Nyc-tim'e-ne
Nom-en-ta'nus	Nu'ma Pom-pil'i-us	Nyc'ti-mus
Nom'a-des	Nu-ma'na	Nym-bæ'um
No'mæ	Nu-man'ci-a	Nym'phæ
No-men'tum	Nu-man-ti'na	Nymphs, Eng.
No'mi-i (3)	Nu-ma'nus Rem'u-lus	Nym-phæ'um
No'mi-us	Nu-me'nes	Nym-phæ'us
No-na'cris (29)	Nu-me'ni-a, or	Nym-phid'i-us
No'ni-us	Ne-o-me'ni-a	Nym'phis
Non'ni-us Mar-cellus	Nu-me'ni-us	Nym-pho-do'russ
No'pi-a, or	Nu-me-ri-a'nus	Nym-pho-lep'tes
Cno'pi-a	Nu-me'ri-us	Nym'phon
No'ra	Nu-mi'cus	Nyp'si-us
No'rax	Nu'mi-da	Ny'sa, or Nys'sa
Nor'ba	Nu-mid'i-a	Ny-sæ'us
Nor-ba'nus, C.	Nu-mid'i-us	Ny'sas
Nor'i-cum	Nu'mi-tor	Ny-si'a-des
Nor-thip'pus	Nu-mi-to'ri-us	Ny-si'ros
		Nys'sa

O.

O'a-rus	O-ce-an'i-des, and	O-cric'u-lum
O-ar'ses	O-ce-an-it'i-des	O-crid'i-on
O'a-sis	O-ce-a'nus	O-cris'i-a
O-ax'es	O-cel'ius	Oc-ta-cil'li-us
O-ax'us	O-ce'lum	Oc-ta'vi-a
Ob-ul-tro'ni-us	O'cha	Oc-ta-vi-a'nus
O-ca'le-a, or	O-che'si-us	Oc-ta'vi-us
O-ca'li-a	O'chus	Oc-tol'o-phum
O-ce'i-a	Oc'nus	O-cy'a-lus

Œ-cyp'ē-te
 Œ-cyr'o-e
 Od-e-na'tus
 O-des'sus
 O-di'nus
 O-di'tes
 Od-o-a'cer
 Od-o-man'ti (3)
 Od'o-nes
 Od'ry-sæ
 O-dys'se-a
 Od'ys-sey, Eng.
 Œ-ag'rus, and
 Œ'a-ger
 Œ-an'thæ, and
 Œ-an'thi-a
 Œ'ax (5)
 Œ-ba'li-a
 Œb'a-lus (5)
 Œb'a-res
 Œ-cha'li-a
 Œ-chi'des
 Œc'le-us
 Œc-u-me'ni-us
 Œd-i-po'di-a
 Œd'i-pus (5)
 Œ'me
 Œ-nan'thes
 Œ'ne
 Œ'ne-a
 Œ'ne-us
 Œ-ni'des
 Œn'o-e
 Œ-nom'a-us
 Œ'non
 Œ-no'na
 Œ-no'ne
 Œ-no'pi-a
 Œ-nop'i-des
 Œ-no pi-on
 Œn'o-tri (3)
 Œ-no'tri-a
 Œn'o-trus
 Œ-nu'sæ
 Œ'o-nus
 Œr'o-e
 Œ'ta

Œt'y-lus, or
 Œt'y-lum
 O-fel'lus
 O'fi (3)
 Og-dol'a-pis
 Og-do'rus
 Og'mi-us
 Og'o-a
 O-gul'ni-a
 Og y-ges (29)
 O-gyg'i-a
 Og y-ris (29)
 O-ic'le-us
 O-il'e-us
 O-i-li'des
 Ol'a-ne
 O-la'nus
 Ol'ba, or Ol'bus
 Ol'bi-a
 Ol'bi-us
 Ol-chin'i-um
 O-le'a-ros, or
 Ol'i-ros
 O-le'a-trum
 O'len
 Ol'e-nus, or
 Ol'e-num
 Ol'ga-sys
 Ol-i-gyr'tis
 O-lin'thus
 Ol-i-tin'gi
 Ol'li-us
 Ol-lov'i-co
 Ol'mi,us
 O-lin'i-æ
 Ol-o-phyx'us
 O-lym'pe-um
 O-lym'pi-a
 O-lym'pi-as
 O-lim-pi-o-do'rus
 O-lym pi-us
 O-lym'pus
 Ol-ym-pu'sa
 O-lyn'thus
 O-ly'ras
 O-ly'zon
 O-ma'ri-us

Om'bi (3)
 Om'bri (3)
 Om'o-le, or
 Hom'o-le
 Om-o-pha'gi-a
 Om'pha-le (29)
 Om'pha-los
 O-næ'um, or
 Oæ'ne-um
 O-na'rus
 O-nas'i-mus
 O-na'tas
 On-ches'tus
 O-ne'i-on
 O-nes'i-mus
 On-e-sip'pus
 O-ne'si-us
 On-e-tor'i-des
 On-e-sic'ri-tus
 O'ni-um
 On'o-ba
 O-noch'o-nus
 On-o-mac'ri-tus
 On-o-mar'chus
 On-o-mas-tor'i-des
 On-o-mas'tus
 On'o-phas
 On'o-phis
 On-o-san'der
 On'y-thes
 O-pa'li-a
 O-phe'las
 O-phel'tes
 O-phen'sis
 O'phi-a
 O-phi'on (26)
 O-phi'o-ne-us
 O-phi-u'sa
 Op'i-ci
 O'pis
 O-pil'i-us
 Op'i-ter
 O-pim'i-us
 Op-i-ter-gi'ni
 O-pi'tes
 Op'pi-a
 Op-pi-a'nus

Op-pid'i-us.	O-ri'nus	O'ryx
Op'pi-us	O-ri-ob'a-tes	Os-cho-pho'ri-a
Ops	O-ri'on (26)	Os'ci (3)
O'pus	O-ris'sus	Os'ci-us (10)
Op-ta'tus	Or-i-sul'la Liv'i-a	Os'cus
Op'ti-mus	O-ri'tæ	O-sin'i-us
O'ra	O-rith-y-i'a	O-si'ris
O-rac'u-lum	O-rit'i-as	O-sis'mi-i (3)
O-ræ'a	O-ri-un'dus	Os'pha-gus
Or'a-sus	Or'me-nus	Os-rho-e'ne
Or-be'lus	Or'ne-a	Os'sa
Or-bil'i-us Pu- pil'lus	Or'ne-us	Os'ti-a
Or-bo'na	Or-ni'thon	Os-to'ri-us
Or'ca-des	Or'ni-tus	Os-y-man'dy-as
Or-cha'lis	Or-nos'pa-des	Ot-a-cil'i-us
Or'cha-mus	Or-nyt'i-on (11)	O-ta'nes
Or-chom'e-nus, or Or-chom'e-num	O-ro'bi-a	O'tho, M. Sal'vi-us
Or'cus	O-ro'des	Oth-ry-o'ne-us (29)
Or-cyn'i-a	O-rœ'tes	O'thrys
Or-des'sus	O-rom'e-don	O'tre-us
O-re'a-des	O-ran'tas	O-trœ'da
O're-ads, Eng.	O-ron'tes	O'tus
O're-as	Or-o-pher'nes	O'tys
O-res'tæ	O-ro'pus	O-vid'i-us
O-res'tes	O-ro'si-us	Ov'id, Eng.
O-res'te-um	O'rphe-us (29)	O-vin'i-a
Or-es-ti'dæ	Or-sed'i-ce	O-vin'i-us
Or'e-tæ	Or-se'is	Ox-ar'tes
Or-e-ta'ni	Or-sil'lus	Ox-id'a-tes
Or-e-til'i-a	Or-sil'o-chus	Ox'i-mes
O-re'um	Or'si-nes	Ox-i'o-næ
Or'ga, or Or'gas	Or-sip'pus	Ox'us
Or-ges'sum	Or'ta-lus, M.	Ox-y'a-res
Or-get'o-rix	Or-thag'o-ras	Ox-y-ca'nus
Or'gi-a	Or'the	Ox-yd'ra-cæ
O-rib'a-sus	Or-thæ'a	Ox'y-lus
Or'i-cum, or Or'i- cus	Or'thi-a	Ox-yn'thes
O'ri-ens	Or'thrus	Ox-yp'o-rus
Or'i-gen	Or-tyg'i-a	Ox-y-ryn'chus
O-ri'go	Or-tyg'i-us	Oz-i'nes
	O'rus	Oz'o-læ, or
	O-ry-an'der	Oz'o-li

P.

Pa-ca-ti-a' ¹ nus	Pa-lan' ¹ ti-a	Pan' ¹ da-tes
Pac' ¹ ci-us (10)	Pal-a-ti' ¹ nus	Pan-de' ¹ mus
Pa'ches	Pa-lan' ¹ ti-um	Pan' ¹ di-a
Pa-chi' ¹ nus	Pa' ¹ le-is, or Pa' ¹ la-	Pan-di' ¹ on (11)
Pa-co' ¹ ni-us	Pa'les	Pan-do' ¹ ra
Pac' ¹ o-i-us	Pal-fu' ¹ ri-us Su' ¹ ta	Pan-do' ¹ si-a
Pac-to' ¹ lus	Pa-li' ¹ ci, or Pa-lis' ¹ ci	Pan' ¹ dro-sos
Pac' ¹ ty-as	Pa-li' ¹ i-a	Pau' ¹ e-nus, or
Pac' ¹ ty-es	Pal-i-eu' ¹ rus	Pa-nae' ¹ us
Pa-cu' ¹ vi-us	Pal-i-sco' ¹ rum, or	Pau-gae' ¹ us
Pa-da' ¹ i (3)	Pal-i-co' ¹ rum	Pa-ni' ¹ a-sis
Pad' ¹ u-a	Pal' ¹ la-des	Pa-ni-o' ¹ ni-um
Pa' ¹ dus	Pal-la' ¹ di-um	Pa' ¹ ni-us (2c)
Pa-dur' ¹ sa	Pal-la' ¹ di-us	Pan-no' ¹ ni-a
Pæ' ¹ an	Pal-lan-te' ¹ um	Pan-om-piæ' ¹ us
Pæ' ¹ di-us	Pal-lan' ¹ ti-as	Pan' ¹ o-pe, or
Pæ' ¹ ma' ¹ ni	Pal-lan' ¹ ti-des	Pan-o-pe' ¹ a
Pæ' ¹ on	Pal' ¹ las	Pan' ¹ o-pe-s
Pæ' ¹ o-nes	Pal-le' ¹ ne	Pa-no' ¹ pe-us
Pæ' ¹ o-ni-a	Pal' ¹ ma	Pa-no' ¹ pi-on
Pæ-on' ¹ i-de ¹ s	Pal-my' ¹ ra (29)	Pa-nop' ¹ o-lis
Pæ' ¹ os	Pal-ju' ¹ ri-us	Pa-nor' ¹ mus
Pæ' ¹ sos	Pa-mi' ¹ ses	Pan'sa, C.
Pæ' ¹ tum	Pam-me' ¹ nes	Pan-tag-nos' ¹ tus
Pæ-to' ¹ vi-um	Pam' ¹ mon	Pan-tag' ¹ y-as
Pæ' ¹ tus Cæ-cin' ¹ na	Pam' ¹ pa	Pan-ta' ¹ le-on
Pæ' ¹ a-sx, or	Pam' ¹ phi-lus	Pan-tau' ¹ chus
Pæ' ¹ a-sa	Pam' ¹ phos	Pan' ¹ te-us
Pæ' ¹ a-sus	Pam' ¹ phy-la	Pan' ¹ thi-des
Pæ' ¹ gus	Pam-phy'l-i-a	Pan <thc>'a</thc>
Pa-la' ¹ ci-um, or	Pan	Pan' ¹ the-on (20)
Pa-la' ¹ ti-um	Pan-a-ce' ¹ a	Pan' ¹ the-us, or
Pa-læ' ¹ a	Pan-næ' ¹ ti-us	Pan' ¹ thus
Pal-e-ap' ¹ o-lis	Pan' ¹ a-res	Pan-tho' ¹ i-des
Pa-læ' ¹ mon, or	Pan-a-ri'ste	Pan-ti-ca-pa' ¹ ur
Pal'e-mon	Pan-ath-e-næ' ¹ a	Pan-tic-a-pe-s
Pa-læp' ¹ a-phos	Pan-chæ' ¹ a,	Pan-ti' ¹ i-us
Pa-læph' ¹ a-tus	Pan-che' ¹ a, or	Pa-ny' ¹ a-sis
Pa-læp' ¹ o-lis	Pan-cha' ¹ i-a	Pa-ny' ¹ a-sus
Pa-læs' ¹ te	Pan' ¹ da	Pa-pæ' ¹ us
Pal-æ-sti' ¹ na	Pan' ¹ da-ma	Pa-pha' ¹ ges
Pa-læ-sti' ¹ nus	Pan-da' ¹ ri-a	Pa' ¹ phi-a
Pal-a-me' ¹ des	Pan' ¹ da-rus	Paph-la-go' ¹ ni-a

Pa'phos	Par'thi-a	Pe'do
Pa'phus	Par-thy-e'ne	Pe-di-a'nus
Pa-pi-a'nus	Pa-rys'a-des	P-'dum
Pa'pi-as	Par-y-sa'tis (29)	Pe-gas'i-des
Pa-pin-i-a'nus	Pa-sar'ga-da	Peg'a-sis
Pa-pin'i-us	Pa'se-as	Peg'a-sus
Pa-pir'i-a	Pas'i-cles	Pe'l'a-gon
Pa-pir'i-us	Pa-sic'ra-tes	Pe-lar'ge
Pap'pus	Pa-siph'a-e	Pe-las'gi (3)
Pa-pyr'i-us	Pa-sith'e-a	Pe-las'gi-a, or
Par-a-by's-ton	Pa-sit'i-gris	Pe-las'gi'o-tis
Par-a-di'sus	Pas'sa-ron	Pe-las'gus
Pa-ræt'a-cæ	Pas-si'e-nus	Pel-e-thro'ni-i (4)
Par-æ-to'ni-um	Pa'sus	Pe'le-us (29)
Par'a-li (3)	Pat'a-ra	Pe-li'a-des
Par'a-lus	Pa-ta'vi-um	Pe'li-as
Pa-ra'si-a	Pa-ter'cu-lus	Pe'li'des
Pa-ra'si-us	Pa-tiz'i-thes	Pe-lig'ni
Par'cæ	Pat'mos	Pe-lig'nus
Par'is	Pa'træ	Pel-i-næ'us
Pa-ri'sa-des	Pa'tro	Pel-in-næ'um
Pa-ri'si-i (4)	Pat'ro-cli (29)	Pe'li-on
Par'i-sus	Pat'ro-cles (29)	Pe'li-um
Pa'ri-um	Pa-tro'clus (29)	Pel'la
Par'ma (3)	Pat-ro-cli'des	Pel-la'næ
Par-men'i-des	Pa'tron	Pel-le'ne
Par-me'ni-o	Pat'ro-us	Pel-o-pe'a, or
Par-nas'sus	Pa-tul'ci-us	Pel-o-pi'a
Par'nes	Pau'la	Pel-o-pe'i-a
Par-nes'sus	Pau-li'na (3)	Pel-o'pi-a
Par'ni	Pau-li'nus	Pe-lop'i-das
Pa'ron	Pau'lus Æ-myli'i-us	Pel-o-pon-ne'sus
Par-o-re'i-a	Pa'vor	Pe'lops
Pa'ros	Pau-sa'ni-as	Pe'lor
Par-rha'si-a	Pau'si-as	Pe-lo'ri-a
Par-rha'si-us	Pax	Pe-lo'rum, or
Par-tha-mis'i-ris	Pax'os	Pe-lo'rus
Par-tha'on	Pe'as	Pe-lu'si-um
Par-the'ni-æ, and	Pe-dæ'us	Pe-na'tes
Par-the'ni-i (3)	Pe-da'ci-a	Pen-da'li-um
Par-the'ni-a	Pe-da'ni	Pe-ne'i-a, Pen'e-is
Par-the'ni-on	Pe-da'ni-us	Pe-ne'li-us
Par-the'ni-us	Ped'a-sus	Pe-nel'o-pe
Par'the-non	Pe-di'a-dis	Pe'ne-us (29), or
Par-then-o-pæ'us	Pe'di-as	Pe-ne'us
Par-then'o-pe	Pe'di-us Blæ'sus	Pen'i-das

Pen-tap'o-lis	Pe-ris'the-nes	Peu-ces'tes
Pen-the-si-le'a	Pe-rit'a-nus	Peu-ce'ti-a
Pen'the-us (29)	Per'i-tas	Peu-ci'ni (4)
Pen'thi-lus	Per-i-to'ni-um	Peu-co-la'us
Pen'thy-lus	Pe'ro, or Per'o-ne	Pex-o-do'rus
Pep-ar-te'hos	Per'o-e	Phæ'a
Peph-rc'do	Per-mes'sus	Phæ-a'ci-a
Pe-ræ'a	Per'o-la	Phæ'ax
Per-a-sip'pus	Per-pen'na, M.	Phæd'i-mus
Per-co'pe	Per-pe-re'ne	Phæ'don
Per-co'si-us	Per-ran'thes	Phæ'dra
Per-co'te	Per-rhæ'bi-a	Phæ'dri-a
Per-dic'cas	Per'sa, or Per-se'is	Phæ'drus
Per'dix	Per'sæ	Phæd'y-ma
Pe-ren'na	Per-sæ'us	Phæ-mon'o-e
Pe-ren'nis	Per-se'e	Phæn-a-re'te
Pe're-us (29)	Per-se'is	Phæ'ni-as
Per'ga	Per-seph'o-ne	Phæn'na
Per'ga-mus	Per-sep'o-lis	Phæn'nis
Per'ge	Per'ses	Phæs'a-na
Per'gus	Per'se-us (29)	Phæs'tum
Pe-ri-an'der	Per'se-us, or Per'ses	Pha'e-ton
Pe-ri-ar'chus	Per'si-a	Pha-e-ton-ti'a-des
Per-i-bæ'a	Per'sis	Pha-c-tu'sa
Per-i-bo'mi-us	Per'si-us Flac'cus	Phæ'us
Per'i-cles	Per'ti-nax	Pha-ge'si-a
Per-i-clym'e-nus	Pe-ru'si-a	Pha'læ
Pe-rid'i-a	Pes-cen'ni-us	Pha-læ'cus
Pe-ri-e-ge'tes	Pes-si'nus	Pha-læ'si-a
Pe-ri-e'res	Pe-ta'li-a	Pha-lan'thus
Pe-rig'e-nes	Pet'a-lus	Phal'a-ris
Pe-rig'o-ne	Pe-te'li-a	Pha'nas
Per-i-la'us	Pet-e-li'nius	Phal'a-rus
Per-i-le'us	Pe-te'on	Phal'ci-don
Pe-ri'l'a	Pe-te'u-s	Pha'le-as
Pe-ri'l'us	Pe-til'i-a	Pha-le're-us (29)
Per-i-me'de	Pe-til'i-i (3)	Pha-le'ris
Per-i-me'la	Pe-til'i-us	Pha-le'ron, or
Pe-rin'thus	Pet-o-si'ris	Phal'e-rum
Per-i-pa-tet'i-ci (3)	Pe'tra	Pha-le'rus
Per'i-pa-tet'ics	Pe-træ'a	Pha'li-as
Pe-riph'a-nes	Pe-trei'us	Phal'li-ca
Per'i-phas	Pe-tri'num	Pha-lys'i-us
Pe-riph'a-tus	Pe-tro'ni-a	Pha-næ'us
Per-i-phe'mi-us	Pe-tro'ni-us	Phan-a-ræ'a
Pe-rph-o-;e'tus	Pe-ti'us	Pha'nes
Pe-ris-a-ces	eu'ce	Phan'o-cles

Phan-o-de'mus	Phe-rec'lus	Phi-lis'cus
Phan-ta'si-a	Phe-rec'rates	Phi-lis'ti-on (11)
Pha'nus	Pher-e-cy'des	Phi-lis'tus
Pha'on	Phe-ren'da-tes	Phil'lo
Pha'ra	Pher-e-ni'ce	Phil'lo
Pha-rac'i-des	Phe'res	Phil-o-bœ'o-tus
Pha'ræ, or Phe'ræ	Phe-re'ti-as (10)	Phi-loch'o-rus
Pha-ras'ma-nes	Pher-e-ti'ma	Phil'o-cles
Pha'rax	Pher'i-num	Phi-loc'ra-tcs
Pha'ris	Phe'ron	Phil-oc-te'tes
Phar-me-cu'sa	Phi'a-le	Phil-o-cy'prus
Phar-na-ba'zus	Phi'a-li-a, or	Phil-o-da-me'a
Phar-na ces (29)	Phi-ga'li-a	Phil-o-de'mus
Phar-na-pa tes	Phi'a-lus	Phi-lod'i-ce
Phar-nas'pes	Phic'o-res	Phil-o-la'us
Phar'nus	Phid'i-as	Phi-lol'o-gus
Pha'ros	Phid'i-le	Phi-lom'a-che
Phar-sa'li-a	Phi-dip'pi-des	Phi-lom'bro-tus
Phar'te	Phi-dit'i-a	Phil-o-me'dus
Pha'rus	Phi'don	Phil-o-me'la
Pha-ru'si-i, or	Phid'y-le	Phil-o-me'lus
Phau-ra'si-i	Phig'a-le-i	Phi'lon
Pha'si-as	Phi'la	Phi-lon'i-des
Phar'y-bus	Phil-a-del'phi-a	Phil'o-nis
Pha-ryc'a-don	Phil-a-del'phus	Phi-lon'o-e
Phar'y-ge	Phi'læ	Phi-lon'o-me
Pha-se'lis	Phi-læ'ni	Phi-lon'o-mus
Pha-si-a'na	Phi-læ'us	Phil'o-nus
Pha'sis	Phi-lam'mon	Phi-lop'a-tor
Phas'sus	Phi-lar'chus	Phil'o-phron
Phau'da	Phi-le'mon	Phil-o-pœ'men
Phav-o-ri'nus	Phi-le'ne	Phi-los'tra-tus
Pha-yl'lus	Phi-le'ris	Phi-lo'tas
Phe'a, or Phe'i-a	Phil'e-ros	Phi-lot'e-ra
Phe-ca'dum	Phi-le'si-us	Phi-lot'i-mus
Phe'ge-us, or	Phil-e-tæ'russ	Phi-lo'tis
Phle'ge-us	Phi-le'tas	Phi-lox'e-nus
Phel'li-a	Phi-le'ti-us (10)	Phil-lyl'li-us
Phel'lo-e	Phil'i-das	Phil'y-ra
Phel'lus	Phil'i-des	Phil'y-res
Phe'mi-us	Phi-lin'na	Phi-lyr'i-des
Phe-mon'o-e	Phi-li'nus	Phi-ne'us (29)
Phe-ne'um	Phi-lip'pe-i	Phin'ta
Phe-ne-us (lacus)	Phi-lip'pi	Phin'ti-as
Phe'ræ	Phi-lip'pi-des	Phla
Phe-ræ'us	Phi-lip'po-lis	Phleg'e-las
Phe-rau'les	Phi-lip'pus	Phleg'e-thon

Phle'gi-as
 Phle'gon
 Phle'gra
 Phle'gy-e
 Phle'gy-as
 Phli'as
 Phli'us
 Phlöe'us
 Pho-be'tor
 Pho-cæ'a
 Pho-cen'ses, and
 Pho'ci-ci (3)
 Pho-cil'i-des
 Pho'ci-on
 Pho'cis
 Pho'cus
 Pho-cyl'i-des
 Phœ'be
 Phœ'be-um
 Phœb'i-das
 Phœ-big'e-na
 Phœ'bus
 Phœ'mos
 Phœ-ni'ce, or
 Phœ-nic'i-a
 Phœ-ni'ce
 Phœ-nic'i-a
 Phœ-ni'cus
 Phœn-i-cu'sa
 Phœ-nis'sa
 Phœ'nix
 Phol'o-e
 Pho'lus
 Phor'bas
 Phor'cus, or
 Phor'cys
 Phor'mi-o
 Phor'mis
 Pho-ro'ne-us (29)
 Pho-ro'nis
 Pho-ro'ni-um
 Pho-ti'nus
 Pho'ti-us
 Phox'us
 Phra-a'tes
 Phra-at'i-ces
 Phra-da'tes

Phra-gan'de
 Phra-ha'tes
 Phra-nic'a-tes
 Phra-or'tes
 Phras'i-cles
 Phras'i-mus
 Phra'si-us
 Phra-ta-pher'nes
 Phri-a-pa'ti-us
 Phrix'us
 Phron'i-ma
 Phron'tis
 Phru'ri (3)
 Phry'ges
 Phryg'i-a
 Phry'ne
 Phryn'i-cus
 Phry'nis
 Phry'no
 Phryx'us
 Phthi'a (14)
 Phthi-o'tis
 Phy'a
 Phy'cus
 Phy'l'a-ce
 Phy'l'a-cus
 Phy-lar'chus
 Phy'las
 Phy'le
 Phy'l'e-is
 Phy-le'us
 Phy'l'i-ra
 Phy'l'la
 Phyl-la'li-a
 Phyl-le'i-us
 Phyl'l'lis
 Phyl'li-us
 Phyl-lod'o-ce
 Phyl'los
 Phyl'lus
 Phy-scel'la
 Phys'ci-on
 Phys'co-a
 Phys'con
 Phys'cos
 Phys'cus
 Phy-tal'i-des

Phy'ton
 Phyx'i-um
 Pi'a, or Pi-a'li-a
 Pi'a-sus
 Pi-ce'ni (3)
 Pi-cen'ti-a
 Pic-en-ti'ni (4)
 Pi-ce'num
 Pi'cra
 Pic'tæ, or Pic'ti
 Pic-ta'vi, or
 Pict'o-nes
 Pic-ta'vi-um
 Pic'tor
 Pi-cum'nus, and
 Pi-lum'nus
 Pi'cus
 Pi-do'rus
 Pi'dy-tes
 Pi'e-lus
 Pi'e-ra
 Pi'e-ri-a
 Pi'er'i-des
 Pi'e-ris
 Pi'e-rus
 Pi'e-tas
 Pi'gres
 Pi-lum'nus
 Pim'pla
 Pim-pra'na
 Pin'a-re
 Pi-na'ri-us
 Pin'da-rus
 Pin'da-sus
 Pin-de-nis'sus
 Pin'dus
 Pin'na
 Pin'thi-as
 Pi'on
 Pi-o'ni-a
 Pi-ræ'us, or
 Pi-ræ'e-us
 Pi-re'ne
 Pi-rith'o-us
 Pi'rus
 Pi'sa
 Pi'sæ

Pi-sæ'us	Pla-ta'ni-us	Pœ'as
Pi-san'der	Pla'to	Pœc'i-le
Pi-sa'tes, or Pi-sæ'i	Plau'ti-a	Pœ'ni (3)
Pi-sau'russ	Plau'ti-us	Pœ'on
Pi-se'nor	Plau-ti-a'nus	Pœ'o'ni-a
Pis'e-us	Plau-til'la	Pœ'us
Pis'i-as	Plau'tus	Po'gon
Pi-si'di-a	Plei'a-des	Po'la
Pi-sid'i-ce	Plei'o-ne	Pol-e-mo-cra'ti-a
Pi'sis	Plem-myri'i-um	Pol'e-mon
Pis-is-trat'i-dæ	Plem'ne-us (29)	Po'li-as
Pis-is-trat'i-des	Pleu-ra'tus	Pol-i-ei'a
Pi-sis'tra-tus	Pleu'ron	Po-li-or-ce'tes
Pi'so	Plex-au're	Po-lis'ma
Pi-so'nis	Plex-ip'pus	Po-lis'tra-tus
Pis'si-rus	Plin'i-us Se- cun'dus	Po-li'tes
Pis'tor	Plin-thi'ne	Pol-i-to'ri-um
Pi'sus	Plis-tar'chus	Pol-lin'e-a
Pi-suth'nes	Plis'tha-nus	Pol'la Ar-gen- ta'ri-a
Pit'a-ne	Plis'the-nes	Pol-len'ti-a
Pith-e-cu'sa	Plis-ti'nus	Pol'li-o
Pith'e-us	Plis-to'a-nax	Pol'lis
Pi'tho	Plis-to'nax	Pol'li-us Fe'lix
Pith-o-la'us	Plis-to-ni'ces	Pol-lu'ti-a
Pi-tho'le-on	Plis'tus	Pol'lux
Pi'thon	Plo'tæ	Pol'tis
Pi'thys	Plo-ti'na	Po'lus
Pit'ta-cus	Plot-i-nop'o-lis	Po-lus'ca
Pit'the-a	Plo-ti'nus	Pol-y-æ'nus
Pit-the'is	Plo'ti-us	Pol'y-nus
Pit'the-us	Plu-tar'chus	Pol-y-ar'chus
Pit-u-a'ni-us	Plu'tärch, Eng.	Po-lyb'i-das
Pit-u-la'ni (3)	Plu'ti-a	Po-lyb'i-us, or
Pit-y-æ'a	Plu'to	Pol'y-bus
Pit-y-as'sus	Plu-to'ni-um	Pol-y-bœ'a
Pit-y-o-ne'sus	Plu'tus	Pol-y-bœ'tes
Pit-y-u'sa	Plu'vi-us	Pol'y-bo'tes
Pi'us	Plyn-te'ri-a	Pol'y-bus
Pla-cen'ti-a	Pnig'e-us (13)	Pol-y-ca'on
Plac-i-dei-a'nus	Pob-lis'i-us	Pol-y-car'pus
Pla-cid i-a	Pod-a-lir'i-us	Pol-y-cas'te
Pla-cid i-us	Po-dar'ce	Po-lych'a-res
Pla-na'si-a	Po-dar'ces	Pol-y-cle'a
Plan-ci'na	Po-da'res	Pol'y-cles
Plan'cus	Po-dar'ge	Pol-y-cle'tus
Pla-tæ'a	Po-dar'gus	Po-lyc'li-tus

Po-lyc'ra-tes
 Pol-y-cre'ta, or
 Pol-y-crit'a
 Po-lyc'ri-tus
 Po-lyc'tor
 Po-lyd'a-mas
 Pol-y-dam'n
 Pol-y-dec'tes
 Pol-y-deu-ce'a
 Pol-y-do'ra
 Pol-y-dæ'mon
 Pol-y-do'russ
 Po-lyg'i-us
 Pol-yg-no'tus
 Po-lyg'o-nus
 Pol-y-hym'ni-a,
 and Po-lym'ni-a
 Po-ly-id'us
 Pol-y la us
 Po-lym e-nes
 Pol-y-me'de
 Po-lym'e-don
 Pol-y-me'la
 Pol-y-mes'tes
 Pol-y-mes'tor
 Pol-y-ni'ces
 Po-lyn'o-e
 Pol-y-pe'mon
 Pol-y-per'chon
 Pol-y-phe'mus
 Pol-y-phon'tes
 Pol-y-pœ'tes
 Po-lys'tra-tus
 Pol-y-tech'nus
 Po-lyt'i-on (10)
 Pol-y-ti-me'tus
 Pol'y-phron
 Po-lyt'ro-pus
 Po-lyx'e-na
 Pol-yx-en'i-das
 Po-lyx'e-nus
 Po-lyx'o
 Pol-yx'lus
 Po-ma-xæ'thres
 Po-me'ti-a (10)
 Po-me'ti-i (3)
 Po-m-e-ti'na

Po-mo'na
 Pom-pe'i'a (5)
 Pom-pe-i'a-nus
 Pom-pe'i, or
 Pom-pe'i'um
 Pom-pei-op'o-lis
 Pom-pe'i'us
 Pom-pil'i-us Nu'ma
 Pom-pil'i-a
 Pom-pi'lus
 Pom-pis'cus
 Pom-po'ni-a
 Pom-po'ni-us
 Pom-po-si-a'nus
 Pomp-ti'ne
 Pomp-ti'nus
 Pom'pus
 Pon'ti-a
 Pon'ti-cum ma're
 Pon'ti-cus
 Pon-ti'na
 Pon-ti'nus
 Pon'ti-us
 Pon'tus
 Pon'tus Eu-xi'nus
 Po-pil'i-us
 Pop-lis'ola
 Pop-pæ'a Sa-bi'na
 Pop-pæ'us Sa-
 bi'nus
 Pop-u-lo'ni-a
 Por'ci-a
 Por'ci-us (10)
 Po-red'o-rax
 Po-ri'na
 Por-o-se-le'ne
 Por-phyr'i-on
 Por-phyr'i-us
 Por'ri-ma
 Por-sen'na, or
 Por-se-na (29)
 Por'ti-a, and
 Por'ti-us (10)
 Port'mos
 Por-tum-na'li-a
 Por-tum'nus
 Po'rus

Po-si'des
 Pos-i-de'um
 Po-si'don
 Pos-i-do'ni-a
 Pos-i-do'ni-us
 Po'si-o
 Post-hu'mi-a
 Post-hu'mi-us
 Post-ver'ta
 Pos-tu'mi-us
 Po-tam'i-des
 Pot'a-mon
 Po-thi'nus
 Po'thos
 Pot-i-dæ'a
 Pot'i-na
 Po-tit'i-us (27)
 Pot'ni-æ
 Prac'ti-um (10)
 Præ'ci-a
 Præ-nes'te
 Præ'sos
 Præ'sti (3)
 Præ'tor
 Præ-to'ri-us
 Præ-tu'ti-um (10)
 Prat'i-nas
 Prax-ag'o-ras
 Prax'i-as
 Prax-id'a-mas
 Prax-id'a-ce
 Prax'i-la
 Prax-iph'a-nes
 Prax'i-s
 Prax-it'e-les
 Prax-ith'e-a
 Pre-u'ge-nes
 Prex-as'pes
 Pri-am'i-des
 Pri'a-mus
 Pri'a-pus
 Pri'e'ne
 Pri'ma
 Pri'on
 Pris-cil'læ
 Pris'cus
 Pris'tis

Pri-ver' nus	Pro-py-le'a	Tol'o-me (16)
Pri-ver' num	Pros-chys ti-us (10)	Ptol-e-ma'is
Pro'ba	Pro-ser' pi-na (8)	Ptol'y-cus
Pro'bus, M.	Pros'er-pine, Eng.	Pto'us
Pro'cas	Pro-o-pi'tis	Pub-lic'i-us
Proch'y-ta	Pro-sym'na	Pub-lic'i-a
Pro-cil'i-us	Pro-tag'o-ras	Pub-lic'o-la
Pro-cil'la	Prot-a-gon'i-des	Pub'li-us
Pro-cil'lus	Pro'te-i Co-lum'næ	Pul-che'ri-a
Proc'le-a	Pro-tes-i-la us	Pu'ni-cum bel'lum
Pro'cles	Pro'te-us	Pu'pi-us
Proc'ne	Pro-the'nor	Pu-pi'e'nus
Pro-cli'dæ	Proth'e-us	Pup'pi-us
Proc-on-ne'sus	Proth'o-us	Pu-te'o-li (3)
Pro-co'pi-us	Pro'to	Py-a-nep'si-a
Pro'cris	Prot-o-ge-ne'a	Pyd'na
Pro-crus'tes	Pro-tog'c-nes	Pyg'e-la
Proc'u-la	Prot-o-ge-ni'a	Pyg-mæ'i
Proc-u-lei'us	Prot-o-me-du'sa	Pyg-ma'li-on
Proc'u-lus	Prox'e-nus	Pyl'a-des
Prod'i-cus	Pru-den'ti-us (10)	Py'læ
Pro-er'na	Prum'ni-des	Py-læm'e-nes
Præt'i-des	Pru'sa	Py-lag'o-ræ
Prætus	Pru-sæ'us	Py-la'on
Pro'cy-on	Pru'si-as	Py-lar'tes
Prog'næ	Prym'no	Py-lar'ge
Pro-la'us	Pryt'a-nes	Py'las
Prom'a-chus	Pryt'a-nis	Py-le'ne
Pro-math'i-das	Psam'a-the (15)	Pyl'e-us
Pro-ma thi-on	Psam'a-thos	Pyl'le-on
Prom'e-don	Psam-me-ni'tus	Py'lo
Prom-e-næ'a	Psam-met'i-chus	Py'los
Pro-me'the-i	Psam'mis	Py'lus
Pro-me'the-us (29)	Psa'phis	Py'ra
Pro-me'this, and	Psa'pho	Py-rac'mon
Prom'e-thi'des	Pse'cas	Py-rac'mos
Prom'e-thus	Pso'phis	Py-ræch'mes
Prom'u-lus	Psy'che (15)	Pyr'a-mus
Pro-nap'i-des	Psych'rus	Pyr-e-næ'i
Pro'nax	Psyl'li (15) (3)	Pyr-e-næ'us
Pron'o-e	Pte'le-um (16)	Py-re'ne
Pron'o-mus	Pter-e-la'us	Pyr'gi (3)
Pron'o-us	Pte'ri-a	Pyr'gi-on
Pron'u-ba	Ptol-e-der'ma	Pyr'go
Pro-per'ti-us	Ptol-e-mæ'um	Pyr-got'e-les
Pro-pœt'i-des	Ptol-e-mæ'us	Pyr'gus
Pro-pon'tis	Ptol'o-my, Eng.	Pyr-rip'pe

Py'ro	Py-thag'o-ras
Pyr'o-is	Pyth'e-as
Py-ro'ni-a	Py'thes
Pyr'rha	Pyth'e-us
Pyr'rhi-as	Pyth'i-a
Pyr'rhi-cus	Pyth'i-as
Pyr'rhi-dæ	Pyth'i-on
Pyr'rho	Pyth'i-us
Pyr'rhus	Pyth'o
Pys'te	

Py-thoch'a-ris
Py'h'o-cles
Pvth-o-do'rus
Pyth-o-la'us
Py'thon
Pyth-o-ni'ce
Pyth-o-nis'sa
Pyt'na
Pyt'ta-lus

Q.

Qua-der'na	Qui-e'tus	Quin-til'i-us Va'rus
Qua'di (3)	Quinc-ti-a'nus	Quin-til'la
Qua-dra'tus	Quinc-til'i-a	Quin-til'lus, M.
Quad'ri-frons, or	Quinc'ti-us, T.	Quin'ti-us
Quad'ri-ceps	Quin-de-cem'vi-ri	Quin'tus Cur'ti-us
Quæs-to'res	Quin-qua'tri-a	Quir-i-na'li-a
Qua'ri	Quin-quen-na'les	Quir-i-na'lis
Qua'ri-us	Quin-til-i-a'nus	Qui-ri'nus
Quer'cens	Quin-til'i-an, Eng.	Qui-ri'tes

R.

Ra-bir'i-us	Re-gil-li-a'nus	Rhæ'te-um
Ra-cil'i-a	Re-gil'lus	Rhæ'ti, or Ræ'ti
Ræ-sa'ces	Reg'u-lus	Rhæ'ti-a
Ra-mi'ses	Re'mi (3)	Rham'nes
Ram'nes	Rem'u-lus	Rhamp-si-ni'tus
Rham-nen'ses	Re-mu'ri-a	Rham'nus
Ran'da	Re'mus	Rha'nis
Ra'po	Re'sus	Rha'ros
Ra-scip'o-lis	Re-u-dig'ni (3)	Rhas-cu'po-ris
Ra-ven'na	Rha'ci-a	Rhe'a
Rav'o-la	Rha'ci-us	Rhe'bas, or Rhe'bus
Re-a'te	Rha-co'tis	Rhed'o-nes
Re-dic'u-lus	Rhad-a-man'thus	Rhe'gi-um
Red'o-nes	Rhad-a-mis'tus	Rhe-gus'ci (3)
Re-gil'læ	Rha'di-us	Rhe'mi (3)

SA

Rhe'ne
Rhe'ni (3)
Rhe'nus
Rhe-o-mi'tres
Rhe'sus
Rhe-tog'e-nes
Rhet'i-co
Rhe-u'nus
Rhex-e'nor
Rhex-ib'i-us
Rhi'a'nus
Rhid'a-go
Rhi-mot'a-cles
Rhi'on
Rhi'pha, or Rhi'phe
Rhi-phæ'i (3)
Rhi-phe'us
Rhi'um
Rhod'a-nus
Rho'de
Rho'di-a
Rhod-o-gy'ne, or
 Rhod-o-gu'ne
Rho'do-pe, or
 Rho-do'pis
Rho'dus
Rhœ'bus
Rhœ'cus
Rhœ'o
Rhœt'e-um
Rhœ'tus

SA

Rho-sa'ces
Rho'sus
Rhox-a'na, or
 Rox-a'na
Rhox-a'ni (3)
Rhu-te'ni, and
 Ru-the'ni
Rhy'n'da-cus
Rhy'n'thon
Rhy'pæ
Ri-phæ'i (3)
Riph e-us
Rix-am'a-ræ
Ro.bi'go, or
 Ru.bi'go
Rod-e-ri'cus
Ro'ma
Rome, Eng.
Room
Ro.ma'ni (3)
Ro.ma'nus
Ro.mil'i-us
Rom'u-la
Ro.mu'li-dæ
Rom'u-lus
Ro'mus
Ros'ci-us (10)
Ro.sil'la-nus
Ro'si-us
Rox-a'na
Rox-o-la'ni (3)

SA

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Ru-bel'li-us
Ru'bi (3)
Ru'bi-con
Ru-bi-e'nus Lap'pa
Ru.bi'go
Ru'bra sa'xa
Ru'bri-us
Ru'di-æ
Ru'fæ
Ru.fil'lus
Ruf.fi'nus
Ruf'fus
Ru.fi'nus
Ru'fus
Ru'gi-i (4)
Ru'mi-nus
Run-ci'na
Ru-pil'i-us
Rus'ci-us (10)
Rus-co'ni-a
Ru-sel'læ
Rus'pi-na
Ru-te'ni
Rus'ti-cus
Ru'ti-la
Ru'ti-lus
Ru-til'i-us Ru'fus
Ru'tu-ba
Ru'tu-bus
Ru'tu-li
Ru'tu-pæ

S.

Sa'ba
Sab'a-chus, or
 Sab'a-con
Sa'bæ
Sa-ba'ta
Sa-ba'zi-us
Sab'bas
Sa-bel'la
Sa-bel'li (3)

Sa-bi'na
Sa-bi'ni (4)
Sa-bin-i-a'nus
Sa-bi'nus Au'lus
Sa'bis
Sab'ra-cæ
Sa-bri'na
Sab'u-ra
Sab-u-ra'nus

Sab'ra-ta
Sa'bus
Sac'a-das
Sa'cæ
Sa'cer
Sa'cer lu'cus
Sa-cra'ni
Sac'ra-tor
Sa-crat'i-vir

K

Sad'a-les
 Sa'dus
 Sad-y-a'tes
 Sag'a-na
 Sag'a-ris
 Sa-git ta
 Sa-gun'tum, or
 Sa-gun'tus
 Sa'is
 Sa'la
 Sal'a-con
 Sal-a-min'i-a
 Sal'a-mis
 Sal-a-mi'na
 Sa-la'pi-a, or
 Sa-la'pi-æ
 Sal'a-ra
 Sa-la'ri-a
 Sa-las'ci
 Sa-lei'us
 Sa-le'ni (3)
 Sal-en-ti'ni (3)
 Sa-ler'num
 Sal-ga'ne-us, or
 Sal-ga'ne-a
 Sa'li-i (3)
 Sal-i-na'tor
 Sa'li-us
 Sal-lus'ti-us
 Sal'luf, Eng.
 Sal'ma-cis
 Sal-mo'ne
 Sal-mo'ne-us
 Sal'mus
 Sal-my-des'sus
 Sa'lo
 Sa-lo'me
 Sa'lon
 Sa-lo'na, or
 Sa-lo'næ
 Sal-o-ni'na
 Sal-o-ni'nus
 Sa-lo'ni-us
 Sal'pis
 Sal'vi-an
 Sal-vid-i-ç'ius
 Sal'vi-us

Sa-ma'ri-a (29)
 Sam-bu'los
 Sa'me, or Sa'mos
 Sa'mi-a
 Sam-ni'tæ, or
 Am-ni'tæ
 Sam-ni'tes
 Sam-nites, Eng.
 Sam'ni-um
 Sa-mo'ni-um
 Sa'mos
 Sa-mos'a-ta
 Sam-o-thra'cc, or
 Sam-o-thra'ci-a
 Sa'mus
 Sa'na
 San'a-os
 San-cho-ni'a-thon
 San'da-ce (29)
 San-da'li-um
 San'da-nis
 San'da-nus
 San-di'on (11)
 San-dro-cot'tus
 San'ga-la
 San-ga'ri-us, or
 San'ga-ris
 San-guin'i-us
 San-nyr'i-on
 San'to-nes, and
 San'to-næ
 Sa'on
 Sa-pæ'i, or Sa-phæ'i
 Sa'por
 Sa-po'res (29)
 Sap'pho, or Sa'pho
 Sap'ti-ne
 Sa-rac'o-ri (3)
 Sa-ran'ges
 Sar-a-pa'ni (3)
 Sar'a-pus
 Sar'a-sa
 Sa-ras'pa-des
 Sar-dan-a-pa'lus
 Sar'di (3)
 Sar'des
 Sar-din'i-a

Sar'dis, or Sar'des
 Sar-don'i-cus (29)
 Sar-i-as'ter
 Sar-ma'ti-a
 Sar-men'tus
 Sar'ni-us
 Sa'ron
 Sa-ron'i-cus Si'nus
 Sar-pe'don
 Sar-ras'tes
 Sar'si-na
 Sa-san'da
 Sa'son
 Sa-tas'pes
 Sa'ti-æ
 Sat-i-bar-za'nes
 Sat-ic'u-la, and
 Sa-tic'u-lus
 Sa'tis
 Sat-ra-pe'nj
 Sa-tri'cum
 Sa-trop'a-ces
 Sat'u-ra
 Sat-u-rei'um, or
 Sa-tu're-um
 Sat-u-rei'us
 Sat-ur-na'li-a
 Sa-tur'ni-a
 Sat-ur-ni'nus
 Sa-tur'ni-us
 Sa-tur'nus
 Sat'u-rum
 Sat'y-rus
 Sa'tyr, Eng.
 Sav'e-ra
 Sau-fei'us Tro'gus
 Sa'vo, or Sav-o'na
 Sau-rom'a-tæ
 Sau'rus
 Sa'vus
 Saz'i-ches
 Scæ'a
 Se'a
 Scæ'va
 Se'va
 Scæ'vo-la
 Sev'o-la

Scal'di-um	Scri-bo-ni-a'nus	Sel-eu-ci'a (29)
Sca-man'der	Scri-bo'ni-us	Se-leu'ci-dæ
Sca-man'dri-us	Scyl-a-ce'um (9)	Se-leu'cis
Scan-da'ri-a	Scy'lax	Se-leu'cus
Scan-di-na'vi-a	Scy'l'a	Sel'ge
Scan-til'la	Scyl-æ'um	Se-lim'nus
Scap-tes'y-le	Scyl'li-as	Se-li'nuns, or Se-li'nus
Scap'ti-a (10)	Scyl'lis	Sel-la'si-a
Scap'ti-us (10)	Scyl'lus	Sel-le'is
Scap'u-la	Scy-lu'rus	Sel'li (3)
Scar'di-i (3)	Scy-pi-um	Se-lym'bri-a
Scar-phi'a, or Scar'phe	Scy'ras	Sem'e-le
Scau'rus	Scy'ros	Sem-i-ger-ma'ni
Sced'a-sus	Scy'thæ	Sem-i-gun'tus
Scel-e-ra'tus	Scy'thes, or Scy'tha	Se-mir'a-mis
Sche'di-a	Scyth'i-a	Sem'no-nes
Ske'di-a	Scyth'i-des	Se-mo'nes
Sche'di-us (12)	Scy-thi'nus	Sem-o-sanc'tus
Sche'ri-a	Scy'thon	Sem-pro'ni-a
Schœ'ne-us	Scy-thop'o-lis	Sem-pro'ni-us
Schœ'nus, or Sche'no	Se-bas'ta	Se-mu'ri-um
Sci'a-this	Se-bas'ti-a	Se'na
Si'a-this	Seb-en-ny'tus	Se-na'tus
Sci'a-thos	Se-be'tus	Sen'na, or Se'na
Sci'dros	Se-bu-si-a'ni, or Se-gu-si-a'ni	Sen'e-ca, L. An- næ'us
Scil'lus	Sec-ta'nus	Clau'di-us Se-ne' ci-o
Sci'nis	Sed-i-ta'ni, or Sed-en-ta'ni (3)	Sen'o-nes
Scin'thi (3)	Se-du'ni (3)	Sen'ti-us
Sci'o'ne	Se-du'si-i (3)	Sep-te'ri-on
Sci(pi'a-dæ	Se-ges'ta	Sep-tim'i-us
Scip'i-o (9)	Se-ges'tes	Sep-ti-mu-lei'us
Sci'ra (7)	Seg'ni (3)	Sep'y-ra
Sci-ra'di-um	Seg'o-nax	Seq'ua-na
Sci'ras (3)	Se-gon'ti-a, or Se-gun'ti-a (10)	Seq'ua-ni
Sci'ron	Seg-on-ti'a-ci	Se-quin'i-us
Sci'rus	Se-go'vi-a	Se-ra'pi-o
Sco'lus	Se-gun'ti-um	Se-ra'pis (29)
Scom'brus	Se-ja'nus A'li-us	Se'res
Sco'pas	Se'i'us Stra'bo	Ser-bo'nis
Sco'pi-um	Se-lein'nus	Se-re'na
Scor-dis'ci, and Scor-dis'cæ	Se-le'ne	Se-ren-i-a'nus
Sco-ti'nus	Sel-eu-ce'na, or Se-leu'cis	Se-re'nus Sa-mon'i- cus
Sco-tu'sa		Ser-ges'tus
Scri-bo'ni-a		

Ser'gi-a	Sic'u-li	Sin'na-ces
Ser'gi-us	Sic'y-on	Sin'na-cha
Ser-gi-o'lus (29)	Sif'h-e-on	Sin'o-e
Se-ri'phus	Sic-y-o'ni-a	Si'non
Ser'my-la	Sifh-e-o'ne-a	Si-no'pe
Ser-ra'nus	Si'de	Sin'o-rix
Se'ron	Si-de'ro	Sin'ti-i (3)
Ser-to'ri-us	Sid-i-ci'num	Sin-u-es'sa
Ser-væ'us	Si'don	Siph'nos
Ser-vi-a'nus	Si-do'nis	Si-pon'tum, Si'pus, or Se'pus
Ser-vil'i-a	Si-do'ni-us A-pol- li-na'ris	Sip'y-lum, and Sip'y-lus
Ser-vil-i-a'nus	Si'ga	Si-re'nes
Ser-vil'i-us	Si-gæ'um, or Si-ge'um	Si'rens, Eng.
Ser'vi-us Tul'li-us	Sig'ni-a	Si'ris
Ses'a-ra	Sig-o-ves'sus	Sir'i-us
Se-sos'tris	Si-gy'ni, Sig'u-næ, or Si-gyn'næ	Sir'mi-um
Ses'ti-us	Si'la, or Sy'la	Si-sam'nes
Ses'tos, or Ses'tus	Si-la'na Ju'li-a	Sis'a-pho
Se-šu'vi-i (3)	Si-la'nus	Sis'e-nes
Set'a-bis	Sil'a-ri	Si-sen'na
Se'thon	Si-le'nus	Sis-i-gam'bis, or Sis-y-gam'bis
Se'ti-a (10)	Sil'i-cen'se	Sis-o-cos'tus
Se've'ra	Sil'i-us I-tal'i-cus	Sis'y-phus
Se-ve-ri-a'nus	Sil'phi-um	Si-tal'ces
Se've'rus (29)	Sil'va'rus	Sith'ni-des
Seu'thes	Sim-briv'i-us, or Sim-bru'vi-us	Si'thon
Sex'ti-a	Si-me'thus, or Sy-me'thus	Si-tho'ni-a
Sex-til'i-a	Sim'i-læ	Sit'i-us (10) (27)
Sex-til'i-us	Sim'i-lis	Sit'o-nes
Sex'ti-us	Sim'mi-as	Sme'nus
Sex'tus	Si'mo	Smer'dis
Si-bi'ni (3)	Si'mo-is	Smi'lax
Si-bur'ti-us	Sim-o-is'i-us	Smi'lis
Si-by'læ	Si'mon	Smin-dyr'i-des
Si'ca	Si-mon'i-des	Smin'the-us (29)
Si-cam'bri, or Sy-gam'bri (4)	Sim-plic'i-us	Smyr'na
Si-ca'ni (3)	Sim'u-lus	So-a'na
Si-ca'ni-a	Si'mus	So-an'da
Sic'e-lis	Sim'y-ra	So-a'nes
Si-cel'i-des	Si'ndi	Soc'ra-tes
Si-chæ'us	Sin-gæ'i (3)	Sœ'mi-as
Si-cil'i-a	Si'nis	Sog-di-a'na
Si-cin'i-us Den- ta'tus		Sog-di-a'nus
Si-ci'pus		Sol'o-e, or So'li
Sic'o-rus		

So-lœ'is	Soz'ō-men	Ste'na
So'lon	Spa'co	Sten-o-bœ'a
So-lo'ni-um	Spar'ta	Ste-noc'ra-tes
So'lus	Spar'ta-cus	Sten'tor
So'l'y-ma, and	Spar'tæ, or Spar'ti	Steph'a-nus
Sol'y-mæ	Spar-ta'ni, or	Ster'o-pe
Som'nus	Spar-ti-a'tæ	Ster'o-pes
Son'chis	Spar-ti-a'nus Æ'li-	Ste-sich'o-rus
Son-ti'a-tes	us	Ster-tin'i-us
Sop'a-ter	Spe'chi-a	Ste-sag'o-ras
So'phax	Spen'di-us	Stes-i-cle'a
So'phe'ne	Spen'don	Ste-sim'bro-tus
Soph'o-cles	Sper-chi'us	Sthen'e-le
Soph-o-nis'ba	Sper-ma-toph'a-gi	Sthen'e-lus
So'phron	Speu-sip'pus	Sthe'nis
So-phron'i-cus (29)	Sphac-te'ri-æ	Sthe'no
Soph-ro-nis'cus	Sphe'rus	Sthen-o-bœ'a
So-phro'ni-a	Sphinx	Stil'be, or Stil'bi-a
So-phros'y-ne	Spi'o	Stil'i-cho
Sop'o-lis	Spho'dri-as	Stil'po
So'ra	Sphra-gid'i-um	Stim'i-con
So-rac'tes, and	Spi-cil'lus	Stiph'i-lus
So-rac'te	Spin'tha-rus	Sto-bæ'us
So-ra'nus	Spin'ther	Stœch'a-des
So'rex	Spi-tam'e-nes	Sto'i-ci
So-rit'i-a	Spi-thob'a-tes	Stra'bo
So'si-a Gal'la	Spith-ri-da'tes	Stra-tar'chas
So-sib'i-us	Spo-le'ti-um (10)	Stra'to, or Stra'ton
Sos'i-cles	Spor'a-des (29)	Strat'o-cles
So-sic'ra-tes	Spu-ri'na	Strat-o-ni'ce
So-sig'e-nes	Spu'ri-us	Strat-o-ni'cus (29)
So'si-i (3)	Sta-be'ri-us	Stron'gy-le
Sos'i-lus	Sta'bi-æ	Stroph'a-des
So-sip'a-ter	Sta-gi'ra	Stro'phi-us
So'sis	Sta'i-us	Stru-thoph'a-gi
So-sis'tra-tus	Staph'y-lus	Stru'thus
So'si-us	Sta-san'der	Stry'ma
Sos'the-nes	Sta-sil'e-us (29)	Stry'm'no
Sos'tra-tus	Sta-til'i-a	Stry'mon
Sot'a-des	Sta-til'i-us	Stym-pha'li-a, or
So'ter	Stat'i-næ	Sym-pha'lis
So-te'ri-a	Sta-ti'ra	Stym-pha'lus
So-ter'i-cus	Sta-ti'us (10)	Styg'ne
So'this	Sta-sic'ra-tes	Sty'ra
So'ti-on	Sta'tor	Sty'rus
So'ti-us (10)	Stel'la-tis	Styx
So'us	Stel'li-o	Su-ar-do'nes

Su-ba'tri-i (3)	Su'ra, \mathbb{A} -myl'i-us	Sym'bo-lum
Sub-lic'i-us	Su're'na	Sym'ma-chus
Sub'o-ta	Sur-ren'tum	Sym-pleg'a-des, or
Sub-ur'ra	Su'russ	Cy-a'ne-æ
Su'cro	Su'sa	Sy'mus
Sues'sa	Su'sa-na	Syn-cel'lus
Sues'so-nes	Su-si'a-na, or Su'sis	Sy-ne'si-us
Sue-to'ni-us	Su-sa'ri-on	Syn'ge-lus
Sue'vei	Su'tri-um	Syn'nas
Sue'vei-us	Sy-ag'russ	Syn-na-lax'is
Suf-fe'nus	Syb'a-ris	Syn'nis
Suf-fe'ti-us, or	Syb-a-ri'ta	Sy-no'pe
Fu-fe'ti-us	Syb'o-tas	Syn'ty-che
Sui'das (29)	Sy-cin'nus	Sy'phax
Sui'l'i-us	Sy'e-dra	Sy-phæ'um
Sui'o-nes	Sy-e'ne	Syr'a-ces
Sul'chi	Sy-e-ne'si-us	Syr-a-co'si-a
Sul'ci-us	Sy-en-ne'sis	Syr-a-cu'se (29)
Sul'mo, or	Syg'a-ros	Syr'a-cu'se, Eng.
Sul'mo-na	Sy-le'a	Syr'i-a
Sul-pit'i-a	Syl'e-us	Sy'rinx
Sul-pit'i-us, or	Syl'la	Syr-o-phæ'nix
Sul-pic'i-us (27)	Syl'lis	Sy'ros
Sum-ma'nus	Syl'o-e-s	Syr'tes
Su'ni-ci	Syl'o-son	Sy'rus
Su'ni-des	Syl-va'nus	Sys-i-gam'bis
Su'ni-um	Syl'vi-a	Sy-sim'e-thres
Su-o-vet-au-ri'l'i-a	Syl'vi-us	Sys'i-nas
Sup'e-rum ma're	Sy'ma, or Sy'me	Sy'thas

T.

Ta-au'tes	Ta-go'ni-us	Tam'y-ras
Tab'ra-ca	Ta'gus	Tam'y-ris
Ta-bur'nus	Ta-la'si-us	Tan'a-gra
Tac-fa-ri'na	Tal'a-us	Tan'a-grus, or
Ta-champ'so	Ta-la'y-ra	Tan'a-ger
Ta'chos, or Ta'chus	Tal'e-tum	Tan'a-is
Tac'i-ta	Tal-thyb'i-us	Tan'a-quil
Tac'i-tus	Ta'lus	Tan-tal'i-des
Tæ'di-a	Tam'a-rus	Tan'ta-lus
Tæn'a-rus	Ta'mos	Ta-nu'si-us Ger'
Tæ'ni-as	Ta-ma'se-a	mi-nus
Ta'ges	Tam'pi-us	Ta'phi-æ

Ta'phi-us	Tau-ri'ni(3)	Te-les'i-cles
Ta'phi-us, or	Tau-ris'ci(3)	Tel-e-sil'la
Ta-phi-as'sus	Tau'ri-um	Tel-e-sin'i-cus
Tap'ro-bane	Tau-ro-min'i-um	Tel-e-si'nus
Tap'sus	Tau'rus	Tel-e-sip'pus
Tap'y-ri (3)	Tax'i-la	Tel-e-stag'o-ras
Tar'a-nis	Tax'i-lus, or	Te-les'tas
Ta'ras	Tax'i-les	Te-les'tes
Tar-ax-ip'pus	Tax-i-maq'ui-lus	Te-les'to
Tar-bel'li (3)	Ta-yg'e-te, or	Tel'e-thus
Tar-che'ti-us (10)	Ta-y ge'te (29)	Tel-e-thu'sa
Tar'chon	Ta-yg'e-tus, or	Te-leu'ri-as
Ta-ren'tum, or	Ta-yg'e-ta (29)	Te-leu'ti-as
Ta-ren'tus	Te-a'num	Tel'li-as
Tar'næ	Te'a-rus	Tel'lis
Tar'pa	Te-a'te-a, Te'a-te,	Tet'lus
Tar-pei'a	or Te-ge'a-te	Tel-mes'sus, or
Tar-pei'us	Tech-mes'sa	Tel-mis'sus
Tar-quin'i-i (3)	Tech'na-tis	Te'lon
Tar-quin'i-a	Tec'ta-mus	Tel-thu'sa
Tar-quin'i-us	Tec-tos'a-ges, or	Te'lys
Tar-quit'i-us (27)	Tec-tos'a-gæ	Te-ma'the-a
Tar'qui-tus	Te'ge-a, or Te-gæ'a	Te-me'ni-um
Tar-ra-ci'na	Tcg u-la	Tem-e-ni'tes
Tar'ra-co	Teg'y-ra	Tem'e-nus
Tar-ru'ti-us (10)	Te'i-os	Tem-e-rin'da
Tar'sa	Te'i-um	Tem'e-sa
Tar'si-us (10)	Tel'a-mon	Tem'ncs
Tar'sus, or Tar'sos	Tel-a-mo-ni'a-des	Tem'nos
Tar'ta-rus	Tel-chi'nes	Tein'pe
Tar-tes'sus	Tel-chi'ni-a	Ten'e-dos
Tar-un'ti-us Spu- ri'na	Tel-chi'ni-us	Te'nes
Tas-ge'ti-us Cor- nu'tus	Tel'chis	Ten'c-sis
Ta'ti-an	Te'le-a	Ten'nes
Ta-ti-en'ses	Te-leb'o-as	Ten'num
Ta'ti-us (10)	Te-leb'o-æ, or	Te'nos
Tat'ta	Te-leb'o-es	Ten'ty-ra, Egypt
Tau-lan'ti-i (3)	Tel-e-bo'i-des	Ten'ty-ra, Thrace
Tau'nus	Te-lec'les, or	Te'os, or Te'i-os
Tau-ra'ni-a	Te-lec'lus	Te-re'don
Tau-ran'tes	Tel-e-cli'des	Te-ren'ti-a
Tau'ri (3)	Te-leg'o-nus	Te-ren-ti-a'nus
Tau'ri-ca Cher-so- ne'sus	Te-lem'a-chus	Te-ren'tus
Tau'ri-ca (7)	Tel'e-mus	Te're-us (29)
	Tel-e-phas'sa	Ter-ges'te, and
	Tel'e-phus	Ter-ges'tuma
	Tel'e-si-a	Tc'ri-as

Ter-i-ba'zus
 Te-rid'a-e
 Ter-i-da'tes
 Ter'i-gum
 Ter-men'ti-a
 Ter'me-rus
 Ter-me'sus
 Ter-mi-na'li-a
 Ter-mi-na'lis
 Ter'mi-nus
 Ter'mi-sus, or
 Ter-mes'sus
 Ter-pan'der
 Terp-sich'o-re
 Terp-sic'ra-te
 Ter'ra
 Ter-ra-ci'na
 Ter-ra-sid'i-us
 Ter'ror
 Ter'ti-a
 Ter'ti-us (10)
 Ter-tul-li-a'nus
 Te'phys
 Te-trap'o-lis
 Tet'ri-cus
 Teu'cer
 Teu'cri (3)
 Teu'cri-a
 Teuc'te-ri (3)
 Teu-mes'sus
 Teu'ta
 Teu-ta'mi-as, or
 Teu'ta-mis
 Teu'ta-mus
 Teu'tas, or
 Teu-ta'tes
 Teu'thras
 Teu-tom'a-tus
 Teu'to-ni, and
 Teu'to-nes
 Tha-ben'na
 Tha'is
 Tha'la
 Thal'a-me
 Tha-las'si-us
 Tha'les

Tha-les'tri-a, or
 Tha-les'tris
 Tha-le'tes
 Tha-li'a
 Thal'pi-us
 Tham'y-ras
 Tham'y-ris
 Thar-ge'li-a
 Tha-ri'a-des
 Tha'rops
 Thap'sa-cus
 Tha'si-us, or
 Thra'si-us
 Tha'sos
 Tha'sus
 Thau-man'ti-as, and
 Thau-man'tis
 Thau'mas
 Thau-ma'si-us
 The'a
 The-ag'e-nes
 The'a-ges
 The'a-no
 The-a'num
 The-ar'i-das
 The-ar'nus
 The-a-te'tes
 The'bæ (8)
 Theb'a-is
 The'be
 The'i-a
 The'i-as
 Thel-e-phas'sa
 Thel-pu'sa
 Thelx-i'on (26)
 Thelx-i'o-pe
 The-me'si-on
 The-mil'las
 The'mis
 The-mis'cy-ra
 Them'e-nus
 Them'i-son
 The-mis'ta, or
 The-mis'tis
 The-mis'ti-us
 The-mis'to

The-mis'to-cles
 Them-i-stog'e-nes
 The-o-cle'a
 The'o-cles
 The'o-clus
 The-o-clym'e-nus
 The-oc'ri-tus
 The-od'a-mas, or
 Thi-od'a-mas
 The-o-dec'tes
 The-od-o-re'tus
 The-od'o-ret, Eng.
 The-od-o-ri'tus
 The-o-do'ra
 The-o-do'rus
 The-o-do'si-us (10)
 The-od'o-ta
 The-o-do'ti-an
 The-od'o-tus
 The-og-ne'tes
 The-og'nis
 The-om-nes'tus
 The'on
 The-on'o-e
 The'o-pe
 The-oph'a-ne
 The-oph'a-nes
 The-o-pha'ni-a
 The-oph'i-lus
 The-o-phras'tus
 The-o-pol'e-mus
 The-o-pom'pus
 The-o-phy-lac'tus
 The-o'ri-us
 The-o-ti'mus
 The-ox'e-na
 The-ox-e'ni-a
 The-ox-e'ni-us
 The'ra
 The-ram'bus
 The-ram'e-nes
 The-rap'ne, or
 Te-rap'ne
 The'ras
 The-rip'pi-das
 Ther'i-tas

Ther'ma	Thim'bron	Thu'le (8)
Ther-mo'don	Thi-od'a-mas	Thu'ri-æ, or
Ther-mop'y-læ	This'be	Thu'ri-um
Ther'mus	This'i-as	Thu-ri'nus
The-rod'a-mas	This'o-a	Thus'ci-a
The'ron	Tho-an'ti-um	Thy'a
Ther-pan'der	Tho'as	Thy'a-des
Ther-san'der	Tho'c	Thy'a-mis
Ther-sil'o-chus	Thom'y-ris	Thy'a-na
Ther-sip'pus	Tho'lus	Thy-a-ti'ra
Ther-si'tes	Thon	Thy-bar'ni
Thes-bi'tes	Tho'nis	Thy-es'ta
The-se'i-dæ	Tho'on	Thy-es'tes
The-se'is	Tho'o-sa	Thym'bra
The'se-us	Tho'o'tes	Thym-bræ'us
The-si'dæ	Tho-ra'ni-us	Thym'bris
The-si'des	Tho'rax	Thym'bron
Thes-moph'o-ra	Tho'ri-a	Thym'e-le
Thes-moth'e-tæ	Thor'nax	Thy-mi'a-this
Thes'pi-a	Thor'sus	Thy-moch'a-res
Thes'pi'a-dæ	Tho'us	Thy-mœ'tes
Thes'pi'a-des	Thra'ce	Thy-od'a-mas
Thes'pis	Thra'ces	Thy-o'ne (29)
Thes'pi-us, or Thes'ti-us	Thra'ci-a	Thy-o'ne-us
Thes'pro'ti-a	<i>Thrace</i> , Eng.	Thy'o-tes
Thes'pro'tus	Thrac'i-dæ	Thy're
Thes-sa'li-a	Thra'cis	Thyr'e-a
Thes-sa'li-on	Thra'se-as	Thyr'e-us
Thes-sa-li'o-tis	Thra-sid'e-us	Thyr'i-on
Thes-sa-lo-ni'ca (29)	Thra'si-us (10)	Thyr-sag'e-tæ
Thes'sa-lu-s	Thra'so	Thys'sos
Thes'te	Thras-y-bu'lus	Thy'us
Thes'ti-a	Thras-y-dæ'us	Ti'a-sa
Thes'ti-a-dæ, and Thes'ti-a-des	Thra-syl'lus	Tib-a-re'ni
Thes'ti-as	Thra-sym'a-chus	Tib-e-ri'nus
Thes'tis	Thras-y-me'des	Tib'e-ris
Thes'ti-us	Thras-y-me'nus	Ti-be'ri-as
Thes'tor	Thré-ic'i-us (27)	Ti-be'ri-us
Thes'ty-lis	Thre-is'sa	Ti-be'sis
The'tis	Threp-sip'pas	Ti-bul'lus
Theu'tis, or Teu'this	Thri-am'bus	Ti'bur
Thi'a	Thro'ni-um	Ti-bur'ti-us (10)
Thi'as	Thry'on	Ti-bur'tus
	Thry'us	Tich'i-us
	Thu-cyd'i-des	Tic'i-da
	Thu-is'to	Ti-ci'nus

Tid'i-us
 Ti-es'sa
 Tif'a-ta
 Ti-fer'num
 Tig'a-sis
 Tig-el-li'nus
 Ti-gel'li-us
 Ti-gra'nes
 Tig-ran-o-cer'ta
 Ti'gres
 Ti'gris
 Tig-u-ri'ni (3)
 Til-a-tæ'i (4)
 Ti-mæ'a
 Ti-mæ'us
 Ti-mag'e-nes
 Ti-mag'o-ras
 Ti-man'dra
 Ti-man'dri-des
 Ti-man'thes
 Ti-mar'chus
 Tim-a-re ta
 Ti-ma si-on
 Tim-a-sith'e-us
 Ti-ma'vus
 Ti-me'si-us
 Ti-moch a-ris
 Tim-o-cle'a
 Ti-moc ra-tes
 Ti-mo'cre-on
 Tim-o-de'mus
 Tim-o-la'us
 Ti-mo'le-on
 Ti-mo'lus (13)
 Ti-mom'a-chus
 Ti'mon
 Ti-moph'a-nes
 Ti-mo'the-us
 Ti-mox'e-nus
 Tin'gis
 Ti'pha
 Ti'phys
 Tiph'y-sa
 Ti-re'si-as
 Tir-i-ba'ses
 Tir-i-da'tes
 Ti'ris

Ti'ro
 Ti-ryn'thi-a
 Ti-ryn'thus
 Ti-sa'um
 Ti-sag'o-ras
 Ti-sam'e-nes
 Ti-san'drus
 Ti-sar'chus
 Ti-si'a-rus
 Tis'i-as
 Ti-siph'o-ne
 Ti-siph'o-nus
 Tis'sa
 Tis-sam'e-nus
 Tis-sa-pher'nes
 Ti-tæ'a
 Ti'tan Ti-ta'nus
 Tit'a-na
 Ti-ta'nes
 Ti'tans, Eng.
 Ti-ta'ni-a
 Ti-tan'i-des
 Tit'a-nus
 Tit-a-re'si-us
 Tit'e-nus
 Tith-e-nid'i-a
 Ti-tho'nus
 Tit'i-a (27)
 Tit-i-a na (27)
 Tit-i-a'nus
 Tit'i-i (27) (3)
 Ti-thraus'tes
 Ti-tin'i-us
 Tit'i-us (27) (10)
 Ti-tor'mus
 Ti-tu'ri-us
 Ti'tus
 Tit'y-rus
 Tit'y-us (27)
 Tlc-pol'e-mus (16)
 Tma'rus
 Tmo'lus (13)
 To-ga'ta
 Tol'mi-des
 To-lo'sa
 To-lum'nus
 To'lus

To-mæ'um
 Tom'a-rus
 Tom'i-sa
 To'mos, or To'mis
 Tom'y-ris
 To'ne-a
 Ton-gil'li
 To-pa'zos
 Top'i-ris, or
 Top'rus
 Tor'i-ni
 To-ro'ne
 Tor-qua'ta
 Tor-qua'tus
 Tor'tor
 To'rus
 Tor'y-ne
 Tox-a-rid'i-a
 Tox'e-us
 Tox-ic'ra-te
 Tra'be-a
 Trach'a-lus
 Tra'chas
 Tra-chin'i-a
 Trach-o-ni'tis
 Tra'gus
 Traj-a-nop'o-lis
 Tra-ja'nus
 Tral'les
 Trans-tib-er-i'na
 Tra-pe'zus
 Tra-sul'lus
 Trau'lus Mon-ta'
 nus
 Tre-ba'ti-us
 Tre-bel-li-a'nus
 Tre-bel-li-e'nus
 Tre-bel'li-us
 Tre'bi-a
 Tre'bi-us
 Tre-bo'ni-a
 Tre-bo'ni-us
 Tre'b'u-la
 Tre'russ
 Trev'e-ri
 Tri-a'ri-a
 Tri-a'ri-us

Tri-bal'li (3)	Troph'i-mus	Tus'cum ma're
Trib'o-ci	Tro-pho'ni-us	Tu'ta
Tri-bu'ni	Tros	Tu'ti-a (10)
Tric-as-ti'ni (3)	Tros'su-lum	Tu'ti-cum
Tric'cæ	Trot'i-lum	Ty'a-na
Tri-cla'ri-a	Tru-en tum, or	Ty-a-ne-us (29), or
Tri-cre'na	Tru-en-ti'num	Ty-a-ne'us
Tri-é-ter'i-ca	Tryph'e-rus	Ty-a-ni'tis
Trif-o-li'nus	Tryph-i-o-do'rus	Ty'bris
Tri-na'cri-a, or	Try'phon	Ty'bur
Trin a-cris	Triv-pho'sa	Ty'che
Tri-no-ban'tes	Tu'be-ro	Ty'ke
Tri-oc'a-la, or	Tuc'ca Plau'ti-us	Tych'i-us
Tri'o-cla	Tuc'ci-a (10)	Tych'i-cus
Tri'o-pas, or	Tuk'she-a	Ty'de
Tri'ops	Tu'ci-a (10)	Tyd'e-us
Tri-phyl'i-a	Tu'der, or	Ty-di'des
Tri-phi'lis	Tu-der'ti-a	Tym'ber
Tri-phi'lus	Tu'dri (3)	Ty-mo'lus (29)
Trip'o-lis	Tu-gi'ni, or	Tym-pa'ni-a
Trip-tol'e-mus	Tu-ge'ni	Tym-phæ'i (3)
Triq'ue-tra	Tu-gu-ri'nus	Tyn-dar'i-des
Tris-me-gis'tus	Tu-is'to	Tyn'da-ris
Trit'i-a (10)	Tu-lin'gi (3)	Tyn'da-rus
Trit-o-ge'ni-a	Tul'la	Tyn'ni-chus
Tri-ton	Tul'li-a	Ty-phoe'us, or
Tri-to'nis	Tul-li'o-la	Ty'phon
Tri-ven'tum	Tul'li-us	Ty-ran-ni'on
Triv'i-a	Tu-ne'ta, or Tu'nis	Ty-ran'nus
Triv'i-æ an'trum	Tun'gri	Ty'ras, or Ty'ra
Triv'i-æ lu'cus	Tu-ra'ni-us	Ty'res
Tri-vi'cum	Tur'bo	Tyr-i-da'tes
Tri-um'vi-ri (4)	Tur-de-ta'ni	Tyr'i-i, or Ty'russ
Tro'a-des	Tu-re'sis	Ty-ri'o-tes
Tro'as	Tu'ri-us	Ty'ro
Troch'o-is	Tur'nus	Ty'ros
Træ-ze'ne	Tu'ro-nes	Tyr-rhe'i-dæ
Trog'i-lus	Tur'pi-o	Tyr-rhe'ni
Trog-lod'y-tæ	Tu-rul'li-us	Tyr-rhe'num
Tro'gus Pom-pe'i-	Tus'ca'ni-a, and	Tyr-rhe'nus
us	Tus'ci-a	Tyr'rhe-us
Tro'ja	Tus'ci	Tyr'sis
Tro'i-lus	Tus-cu-la'nus	Tyr-tæ'us
Trom-en-ti'na	Tus'cu-lum	Ty'russ, or Ty'ros
Tro-pæ'a Dru'si	Tus'cus	Tys'i-as

V.

Vac-cæ'i	Ve'i-i (3)	Ver-go-bre'tus
Va-cu'na	Vej'o-vis, or Ve- ju'pi-ter	Ver'i-tas
Va'ga	Ve-la'brum	Ver-o-doc'ti-us (10)
Vag-e-dru'sa	Ve-la'ni-us	Ver-o-man'du-i
Va-gel'li-us	Ve'li-a	Ve-ro'na
Va-ge'ni (3)	Vel'i-ca	Ve-ro'nes
Va'la	Ve-li'na	Ver-o-ni'ca
Va'lens	Ve-li'num	Ver-re-gi'num
Va-len'ti-a	Ve-li-o-cas'si	Ver'res, C.
Val-en-tin-i-a'nus	Vel-i-ter'na	Ver'ri-tus
Val-en-tin'i-an, Eng.	Ve-li'træ	Ver-ru'go (29)
Va-le'ri-a	Vel'la-ri	Ver'ti-co
Va-le-ri-a'nus	Vel'le-da	Ver-ti-cor'di-a
Va-le'ri-an, Eng.	Vel'le'i-us	Ver-tis'cus
Va-le'ri-us	Ve-na'frum (29)	Ver-tum'nus
Val'e-rus	Ven'e-di	Ver-u-la'nus
Val'gi-us	Ven'e-li	Ve'rus
Van-da'li-i (3)	Ven'e-ti (3)	Ves'bi-us, or
Van-gi'o-nes	Ve-ne'ti-a	Ve-su'bi-us
Van'ni-us	Ven'e-tus	Ves-ci-a'num
Va-ra'nes	Ve-nil'i-a	Ves-pa-si-a'nus
Var-dæ'i	Ve-no'ni-us	Ves-pa'si-an, Eng.
Va'ri-a	Ven-tid'i-us	Ves-cu-la'ri-us
Va-ri'i-ni (3)	Ven'ti (3)	Ves'e-ris
Va-ri-s'i	Ven-u-le'i-us	Ve-se'vi-us, and
Va'ri-us	Ven'u-lus	Ve-se'vus
Var'ro	Ve'nus	Ves'ta
Va'russ	Ve-nu'si-a, or	Ves-ta'les
Vas-co'nes	Ve-nu'si-um	Ves-ta'li-a
Vat-i-ca'nus	Ve-ra'gri	Ves-tic'i-us (27)
Va-tin'i-us	Ve-ra'ni-a	Ves-til'i-us
Vat-i-e'nus	Ver-big'e-nus	Ves-til'la
U'bi-i	Ver-cec'læ	Ves-ti'ni (3)
U-cal'e-gon	Ver-cin-get'o-rix	Ves-ti'nus
U'cu-bis	Ver-gil'i-a	Ves'u-lus
Vec'ti-us (10)	Ver-gas-il-lau'nus	Ve-su'vi-us
Ve'di-us Pol'li-o	Ver-gel'lus	Vet'ti-us
Ve-ge'ti-us	Ver-gil'i-æ	Vet-to'nes
Ve'i-a	Ver-gin'i-us	Vet-u-lo'ni-a
Ve-i-a'nus	Ver'gi-um	Ve-tu'ri-a
Ve-i-en'tes		Ve-tu'ri-us
Ve-i-en'to		

Ve'tus	Vi-rip'la-ca	Vo-lum'ni-us
U'fens	Vir'ro	Vo-lup'tas, and
U-fen-ti'na	Vir'tus	Vo-lu'pi-a
Vi-bid'i-a	Vi-sel'li-us	Vol-u-se'nus
Vi-bid'i-us	Vi-sel'lus	Vo-lu-si'a-nus
Vi'b'i-us	Vi-tel'li-a	Vo-lu'si-us
Vi'bo	Vi-tel'li-us	Vol'u-sus
Vi-bu-le'nus	Vit'i-a	Vo'lux
Vi-bu'li-us	Vit'ri-cus	Vo-ma'nus
Vi'ca Po'ta	Vi-tru'vi-us	Vo-no'nes
Vi-cen'ta, or	Vit'u-la	Vo-pis'cus
Vi-ce'ti-a	Ul-pi'a-nus	Vo-ra'nus
Vi-cel'li-us	Ul'pi-an, Eng.	Vo-ti'e'nus
Vic'tor	U'lu-bræ	U-ra'ni-a
Vic-to'ri-a	U-lys'ses	U-ra'ni-i, or U'ri-i
Vic-to'ri-us	Um'ber	U'ra-nus
Vic-to-ri'na	Um'bra	Ur-bic'u-a
Vic-to-ri'nus	Um'bri-a	Ur'bi-cus
Vic-tum'ni-æ	Um-brig'i-us	U'ri-a
Vi-en'na	Um'bro	U'ri-tes
Vil'li-a	Un'ca	Ur-sid'i-us
Vil'li-us	Un'chæ	Us-ca'na
Vim-i-na'lis	Un-de-cem'vi-ri (3)	U-sip'e-tes, or
Vin-cen'ti-us	U-nel'li (3)	U-sip'i-i (3)
Vin'ci-us	Unx'i-a	Us-ti'ca
Vin-da'li-us	Vo-co'ni-a	U'ti-ca
Vin-del'i-ci	Vo-co'ni-us	Vul-ca-na'li-a
Vin-de-mi-a'tor	Vo-con'ti-a	Vul-ca'ni
Vin'dex Ju'li-us	Vog'e-sus	Vul-ca'ni-us
Vin-dic'i-us	Vol-a-gin'i-us	Vul-ca'nus
Vin-do-nis'sa	Vo-la'na	Vul'can, Eng.
Vi-nic'i-us	Vo-lan'dum	Vul-ca'ti-us (10)
Vi-nid'i-us	Vol-a-ter'ra	Vul'so
Vin'i-us	Vol'cæ, or Vol'gæ	Vul'tu-ra
Vin'ni-us	Vo-log'e-ses	Vul-tu-re'i-us
Vip-sa'ni-a	Vo-log'e-sus	Vul-tu'ri-us
Vir'bi-us	Vol'scens	Vul-tur'num
Vir-gil'i-us	Vol'sci, or Vol'ci	Vul-tur'nus
Vir'gil, Eng.	Vol-sin'i-um	Vul-si'num
Vir-gin'i-a	Vol-tin'i-a,	Ux-el-lo-du'num
Vir-gin'i-us	Vo-lum'na Fa'num	Ux'i-i (3)
Vir-i-a'thus	Vo-lum'ni-a	Ux-is'a-ma
Vir-i-dom'a-rus	Vo-lum'nus	U'zi-ta

X.

Xan' the	Xe-nag'o-ras	Xe-nod'i-ce
Xan' thi	Xe-nar'chus	Xe-nod'o-chus
Xan' thi-a	Xen'a-res	Xe-noph'a-nes
Xan' thi-ca	Xen'e-tus	Xe-noph'i-lus
Xan-thip'pe	Xe'ne-us	Xen'o-phon
Xan-thip'pus	Xe-ni'a-des	Xen-o-pi-thi'a
Xan'tho	Xe'ni-us	Xerx'es
Xan-tho-pu'lus	Xen-o-cle'a	Xeu'xes
Xan'thus	Xen'o-cles	Xu'thus
Xan'ti-cles	Xen-o-cli'des	Xy'chus
Xan-tip'pe	Xe-noc'ra-tes	Xyn'i-as
Xan-tip'pus	Xe-nod'a-mus	Xyn-o-ich'i-a

Z.

Zab'a-tus	Ze'lus	Zi-pæ'tes
Zab-di-ce'ne	Ze'no	Zi-ob'e-ris
Za-bir'na	Ze-no'b-i-a	Zmil'a-ces (16)
Zab'u-lus	Zen'o-cles	Zo'i-lus (29)
Za-cyn'thus	Zen-o-do'rus	Zo-ip'pus
Za-græ'us	Zen-o-do'ti-a	Zo'na
Za'grus	Ze-nod'o-tus (29)	Zon'a-ras
Zal'a-tes	Ze-noth'e-mis	Zoph'o-rus
Za-leu'cus	Ze-noph'a-nes	Zo-pyr'i-o
Za'ma, or Zag'ma	Ze-phyr'i-um	Zo-pyr'i-on
Za'me-is	Zeph'y-rus	Zop'y-rus
Za-mol'xis	Zeph'y-rum	Zor-o-as'ter
Zan'cle	Ze-rym'thus	Zos'i-mus
Zan'the-nes	Ze'thes, or Ze'tus	Zos'i-ne
Zan'thi-cles	Zeug'ma	Zos-te'ri-a
Za'rax	Ze'u's	Zo-thraus'tes
Zar-bi-e'nus	Zeux-id'a-mus	Zy-gan'tes
Zar-i-as'pes	Zeux'i-das	Zyg'e-na
Za'thes	Zeu-xip'pe	Zyg'i-a
Ze-bi'na	Zeu'xis	Zy-gom'a-la
Ze'la, or Ze'li-a	Zeu'xo	Zy-gop'o-lis
Ze'les	Zil'i-a, or Ze'lis	Zy-gritæ

APPENDIX.

NOTWITHSTANDING all the barriers with which the learned have guarded the accentuation of the dead languages, still some words there are which despise their laws, and boldly adopt the analogy of English pronunciation. It is true the catalogue of these is not very numerous; for, as an error of this kind incurs the penalty of being thought illiterate and vulgar, it is no wonder that a pedantic adherence to Greek and Latin is, in doubtful cases, generally preferred.

But as the letters of the dead languages are pronounced according to the respective analogies of the living languages, so it is impossible to preserve the accent from sliding sometimes into the analogies of our own tongue; and when once these are fixed in the public ear, it is not only a useless, but a pernicious, pedantry to disturb them. Who could hear without pity of Alexander's passing the river *Grani'cus*, or of his marrying the sister of *Parys'atis*? These words, and several others, must be looked upon as stars shot from their original spheres, and moving round another center.

After all the care, therefore, that has been taken to accent words according to the best authorities, some have been found so differently marked by different lexicographers, as to make it no easy matter to know to which we shall give the preference. In this case I have ventured to give my opinion without presuming to decide, and merely as an *Interim*, till the learned have pronounced the final sentence. Some of these words I shall give in an alphabetical order; and hope some more learned pen will take them into consideration.

Alaricus. This, as a Latin word, is uniformly accented on the penultimate syllable; but when anglicised to *Alaric*, agreeable to analogy, it raises the accent to the first. See *Critical Pronouncing Dictionary*, under the word *Academy*.

Amphitrite. This word is Greek, Latin, and English. When we pronounce it as a Greek or Latin word, we make it four syllables, with the accent on the penultimate; when, as an English word, we make it but three, with the accent on the first: this, however, is a departure from the general rule, which is to pronounce Latin and Greek words brought whole into our language, with their own original number of syllables and their peculiar accent; for we might with as much propriety pronounce *Penelope* and *Melpomene* in three syllables as this word.

Andronicus. This word is uniformly pronounced by our prosodists with the penultimate accent: and yet so averse is an English ear to placing the accent on the penultimate *i*, that by all English scholars we hear it placed upon the antepenultimate syllable. That this was the pronunciation of this word in queen Elizabeth's time, appears plainly from the Tragedy of *Titus Andronicus*, said to be written by Shakespeare; in which we everywhere find the antepenultimate pronunciation adopted. It may be justly questioned, whether Shakespeare's learning extended to a knowledge of the quantity of this Græco-Latin word; but, as Mr. Stevens has justly observed, there is a greater number of classical allusions in this play, than are scattered over all the rest of the performances on which the seal of Shakespeare is indubitably fixed; and therefore it may be presumed, that the author could not be ignorant of the Greek and Latin pronunciation of this word, but followed the received English pronunciation of his time; and which by all but scholars is still continued. See *Sophronicus*.

Arbaces. Lempriere, Gouldman, Gesner, and Littleton, accent this word on the first syllable, but Ainsworth and Hol-yoke on the second: and this is so much more agreeable to an English ear, that I do not hesitate to prefer it, though I have, out of respect to authorities, adopted the antepenultimate in the Vocabulary. Labbe has not inserted this word. See *Arsaces*.

Arbela, the city of Assyria, where the decisive battle was fought between Alexander the Great and Darius, king of Persia; and the city in Palestine, have the accent on the penultimate; but *Arbela*, a town in Sicily, has the accent on the antepenultimate syllable.

Archidamus. Ainsworth, Gouldman, Littleton, and Hol-yoke, place the accent on the antepenultimate syllable of this word, but Lempriere and Labbe on the penultimate. I have followed Lempriere and Labbe in the Vocabulary against my better judgement: for as every word of the termination has the antepenultimate accent, as *Polydamas*, *Theodamas*, &c. I know not why this should be different.

Areopagus. Labbe tells us that the penultimate syllable of this word is beyond all controversy short, quidquid nonnulli in tanta luce etiamnum cœcutiant. Some of these blind men are Gouldman, Holyoke, and Littleton----but Lempriere and Ainsworth, the best authorities, agree with Labbe.

Arsaces. Gouldman, Lempriere, Holyoke, and Labbe, accent this word on the first syllable, and unquestionably not without classical authority; but Ainsworth, and a still greater authority, general usage, has, in my opinion, determined the accent of this word on the second syllable.

Artemita. Ainsworth places the accent on the antepenultimate syllable of this word; but Lempriere, Gouldman, and Holyoke, more correctly, in my opinion, on the penultimate.

Atrebates. Ainsworth accents this word on the antepenultimate syllable; but Lempriere, Gouldman, Holyoke, and Labbe, on the penultimate; and this is, in my opinion, the true pronunciation.

Bellerus. All our lexicographers unite in giving this word the antepenultimate accent; but Milton seems to have sanctified a penultimate accent much more agreeable to English ears in his *Lycidas*:

Or whether thou, to ohr moist vows deny'd,
Sleepst by the fable of *Bellerus* old.——

Bianor. Lempriere accents this word on the antepenultimate syllable; but Labbe, Ainsworth, Gouldman, and Holyoke, accent the penultimate; and with these and Virgil I agree.

Candace. Lempriere, Labbe, and Ainsworth, accent this word on the antepenultimate syllable, but Gouldman and Holyoke on the penultimate; and I am much mistaken if the general ear has not sanctioned this pronunciation, and given it the preference.

Cenomani. Lempriere has not got this word, but our other lexicographers accent it on the penultimate.

Charmione. Dryden, in his *All for Love*, has anglicised this word into *Char'mion*.

Collina. Lempriere accents this word on the antepenultimate syllable; but Ainsworth, Gouldman, and Holyoke, in my opinion, more properly on the penultimate.

Colotes. Ainsworth and Lempriere accent this word on the antepenultimate syllable; but Labbe, Gouldman, and Holyoke, (more agreeably to the general ear) on the penultimate.

Hegemon. Gouldman and Holyoke accent this word on the antepenultimate syllable, but Labbe and Lempriere more classically on the penultimate.

Heliogabatus. This hoggoblin word is accented on the pe-
M

nultimate syllable by Labbe and Lempriere; but in my opinion, more agreeably to the general ear, by Ainsworth, Gouldman, and Holyoke, on the antepenultimate.

Heraclitus. This name of the weeping philosopher is so frequently contrasted with that of *Democritus*, the laughing philosopher, that we are apt to pronounce both with the same accent, and that the antepenultimate; but all our prosodists are uniform in giving the antepenultimate accent to the latter, and the penultimate to the former, word.

Hybreas. Lempriere accents this word on the penultimate syllable; but Labbe, Gouldman, and Holyoke, more properly on the antepenultimate.

Idomeneus. The termination of nouns in *eus*, was, among the Ancients, sometimes pronounced in two syllables, and sometimes as a diphthong, in one. Thus Labbe tells us, that *Achilleus*, *Agyleus*, *Phalareus*, *Apsirteus*, are pronounced commonly in four syllables, and *Nereus*, *Orpheus*, *Proteus*, *Tereus*, in three, with the penultimate syllable short in all. But that these words, when in verse, have generally the diphthong preserved in one syllable:

Eumenidum veluti demens videt agmina Pentheus. VIRG.

He observes, however, that the Latin poets very frequently dissolved the diphthong into two syllables:

Naiadum cœtu, tantum non Orpheus Hebrum.

The best rule, therefore, that can be given to an English reader is, to pronounce words of this termination always with the vowels separated, except an English poet, in imitation of the Greeks, should preserve the diphthong: but, in the present word, I should prefer *I-dom'e-neus* to *I-dom-e-ne-us*, whether in verse or prose.

Idea. This word, as a proper name, I find in no lexicographer but Lempriere.

The English appellative, signifying an image in the mind, has uniformly the accent on the second syllable, as in the Greek *ἰδε*, in opposition to the Latin, which we generally follow in other cases, and which, in this word, has the penultimate short, in Ainsworth, Labbe, and our best prosodists; and, according to this analogy, ought to have the accent on the first syllable. But when this word is a proper name, as the daughter of Dardanus, I should suppose it ought to fall into the general analogy of pronouncing Greek names, not by accent, but by quantity; and therefore, that it ought to have the accent on the first syllable; and according to our own analogy, that syllable ought to be short. See Rules, No. 22.

Imaus. All our prosodists make the penultimate syllable of this word short, and consequently accent it on the antepenultimate ; but Milton, by a licence he was allowed to take, accents it on the second syllable :

As when a vulture on Imäus bred,
Whose snowy ridge the roving Tartar bounds—

Iphigenia. The antepenultimate syllable of this word has been in quiet possession of the accent for many years ; but lately we find some Greeklings attempting to place the stress on the penultimate, in compliment to the original *ἰφιγένεια*, where the penultimate is a diphthong, and consequently intitled to the accent, according to the Latin analogy, but not the Greek. If we accent Greek proper names according to Latin analogy, which is the general rule, (See Introduction, likewise the Critical Pronouncing Dictionary, Principles, Article *Accent*), I know it may be said, that the Romans themselves pronounced Greek words with the Greek accent in preference to their own ; but as this pronunciation seems to have been but temporary, and to have obtained in but few words, why should we follow the whims rather than the rational and common practice of the Romans ? which was to accent Greek words according to their own Latin analogy. In the present word, indeed, they looked upon the penultimate *i*, as coming from the Greek diphthong *ει*, to be long, and placed the accent on it ; but why should our prosodists give the same accent to the *i* on *Iphimedia* ? which, coming from *ιφι* and *μεδία*, has no such pretensions. If settled pronunciations, after long familiarity with the public ear, and after having been interwoven into the language by our best poets, are to be thus disturbed by a pedantic idolatry of Greek and Latin, what must be the result but confusion worse confounded ?

Ainsworth has, in my opinion, very properly left the penultimate syllable of these words short ; and this throws the accent on the antepenultimate, where it ought to be ; and where, if we can trust the marks of accent in the Greek language, it was among the Greeks themselves.

Ipsea. This word has its penultimate short in Lempriere, and long in Ainsworth ; and the latter is, in my opinion, the more correct.

Igeni. I have followed Lempriere in accenting this word on the penultimate syllable, but see no reason why it should not have the same accent as *Epigoni* and *Epigenes* ; that is, the antepenultimate.

Lasthenia. All the prosodists I have consulted, except Ainsworth, accent this word on the penultimate syllable : and though English analogy would prefer the accent on the antepenultimate,

we must necessarily bow to such a decided superiority of votes for the penultimate, in a word so little anglicised by use.

Leonatus. In the accentuation of this word, I have followed Lempriere and Labbe; the latter of which says, *Quamquam de hac voce amplius cogitandum cum eruditis viris existimem*: and indeed I ought to have considered it better, before I had adopted the antepenultimate accent; for as the *a* in *natus*, from which this word is derived, is long, no shadow of a reason can be given why it should not have the accent. This is the pronunciation constantly given to it in the play of *Cymbeline*, and is, in my opinion, the best.

Ligea. I prefer Labbe's accentuation of this word on the penultimate syllable to those other prosodists, who accent the antepenultimate; but can give no better reason for it than, that it pleases my ear.

Lupercal. This word is so little interwoven with our language, that it ought to have its true Latin accent on the penultimate syllable. But wherever the antepenultimate accent is adopted in verse, as in Shakespeare's *Julius Cæsar*, where Antony says

You all did see that on the Lupercal,
I thrice presented him a kingly crown.

we ought to preserve it. Mr. Barry, the actor, who was informed by some scholar of the Latin pronunciation of this word, adopted it in this place, and grated every ear that heard him.

Megara. I have in this word followed Labbe, Ainsworth, Gouldman, and Holyoke, by adopting the antepenultimate accent in opposition to Lempriere, who accents the penultimate syllable.

Megareus. Labbe pronounces this word in four syllables, when a noun substantive; and in three, when an adjective: but Ainsworth marks it as a trisyllable, when a proper name; and in my opinion, incorrectly. See *Idomeneus*.

Maria. This word, says Labbe, derived from the Hebrew, has the accent on the second syllable; but when a Latin word, the feminine of *Marius*, it has the accent on the first.

Melobosis. In this word I have given the preference to the antepenultimate accent, with Labbe, Gouldman, and Holyoke; though the penultimate which Lempriere has adopted is more agreeable to the ear.

Melpomene. This word follows the general rule in the number of its syllables. See No. 8.

Mulucha. This word is accented on the antepenultimate syllable by Labbe, Lempriere, and Ainsworth; and on the penultimate by Gouldman and Holyoke. Labbe, indeed, says *ut volueris*; and I shall certainly avail myself of this permission

to place the accent on the penultimate; for when this syllable ends with *u*, the English have a strong propensity to place the accent on it, even in opposition to etymology, as in the word *Arbutus*.

Mycale and *Mycone*. An English ear seems to have a strong predilection for the penultimate accent on these words; but all our prosodists accent them on the antepenultimate. The same may be observed of *Mutina*.

Myrinus. Labbe is the only prosodist I have met with who accents this word on the antepenultimate syllable; and as this accentuation is so contrary to analogy, I have followed Lempriere, Ainsworth, Gouldman, and Holyoke, with the accent on the penultimate.

Neobule. Labbe, Ainsworth, Gouldman, Littleton, and Holyoke, give this word the penultimate accent, and therefore I have preferred it to the antepenultimate accent given it by Lempriere; not only from the number of authorities in its favour, but from its being more agreeable to analogy.

Neoris. The authorities are nearly equally ballanced between the penultimate and antepenultimate accent: and therefore I may say as Labbe sometimes does, *ut volueris*; but I am inclined rather to the antepenultimate accent as more agreeable to analogy, though I think the penultimate more agreeable to the ear.

Nonacris. Labbe, Ainsworth, Gouldman, and Holyoke, give this word the antepenultimate accent; but Lempriere, Littleton, and the Graduses place the accent more agreeably to analogy on the penultimate.

Nundina. Lempriere places the accent on the penultimate syllable of this word; but Labbe, Gouldman, and Holyoke, on the antepenultimate: Ainsworth marks it in the same manner among the appellatives, nor can there be any doubt of its propriety.

Ogyges. This word is by all our prosodists accented on the first syllable, and consequently it must sound exactly as if written *Odd'je-jez*; and this, however odd to an English ear, must be complied with.

Omphale. The accentuation a mere English speaker would give to this word was experienced a few years ago by a pantomime called *Hercules* and *Omphale*; when the whole town concurred in placing the accent on the second syllable, till some classical scholars gave a check to this pronunciation by placing the accent on the first. This, however, was far from banishing the former manner, and disturbed the public ear without correcting it. Those, however, who would not wish to be numbered among the vulgar must take care to avoid the penultimate accent,

Palmyra. Nothing can be better fixed in an English ear than the penultimate accentuation of this word: this pronunciation is adopted by Ainsworth and Lempriere. Gouldman and Holyoke seem to look the other way; but Labbe says the more learned give this word the antepenultimate accent, and that this accent is more agreeable to the general rule. Those, however, must be pedantic coxcombs who should attempt to disturb the received pronunciation when in English, because a contrary accentuation may possibly be proved to be more agreeable to Greek or Latin.

Pantheon. This word is universally pronounced with the accent on the second syllable in English, but in Latin has its first syllable accented; and this accentuation makes so slight a difference to the ear, that it ought to have the preference.

Patroclus. Lempriere, Ainsworth, Gouldman, and Holyoke, accent the penultimate syllable of this word, but Labbe the antepenultimate. Our Graduses pronounce it either way; but I do not hesitate to pronounce the penultimate accentuation the preferable.

Pharnaces. All our prosodists accent the antepenultimate syllable of this word, or I should have been strongly inclined to accent the penultimate, as so much more agreeable to an English ear. See *Arbaces* and *Arsaces*.

Sandace, a sister of Xerxes, which I find in no lexicographer but Labbe, and in him with the accent on the first syllable, ought certainly to follow the fortunes of Candace, queen of Ethiopia.

Sandion. For this word, and all its brethren of the same termination, see Rule II.

Sapores. This word, says Labbe, Gavantus, and others ignorant of Greek, accent on the first syllable.

Seleucia. Lempriere and Labbe accent this word on the penultimate; but Ainsworth, Gouldman, and Holyoke, on the antepenultimate. As this word, according to Strabo, had its penultimate formed of the diphthong *eu*, Σελεύξια this syllable ought to have the accent; but as the antepenultimate accent is so incorporated into our tongue, I would strongly recommend the pronunciation which an English scholar would give it at first sight, and that is placing the accent on the *u*. This is the accent Milton gives it:

Eden stretch'd her line
From Auran eastward to the royal tow'rs
Of great Seleucia, built by Grecian kings.

PAR. LOST. BOOK 4.

Serapis. There is not a dissenting voice among our prosodists for the pronouncing of this word with the accent on the

penultimate syllable: and yet a few years ago, when a ship of this name had a desperate engagement which attracted the attention of the public, every body pronounced it with the accent on the first syllable.

Sergiolis. I find this word in no Dictionary but Lempriere's; and here, in my opinion, the accent is placed upon the penultimate syllable instead of the antepenultimate.

Severus. This word, like Serapis, is universally pronounced by the mere English scholar with the accent on the first syllable.

Smintheus. This word, like Orpheus, and others of the same form, have the accent on the penultimate; but poets often contract the two last syllables into one, as Pope,

O Smintheus, sprung from fair Latona's line,
Thou guardian pow'r of Cilla the divine!

Sophronicus. I find this word in no prosodist but Labbe; and he places the accent on the penultimate syllable, like most other words of this termination; unless, says he, any one thinks it more likely to be derived from Sophron, than from victory; that is, by uniting a general termination to the root of the word, than combining it with another word significant of itself; and, indeed, it is not probable that such a compound should be formed into a name, as signified a conquest over wisdom or temperance; and therefore this word ought to be pronounced with the accent on the antepenultimate syllable.

Sporades. This word has the accent placed on the antepenultimate by all our prosodists; but an English ear is so inclined to accent the penultimate, that we cannot be too carefully guarded against it.

Suidas. This word is generally heard, even among the learned, in two syllables, as if written *Swi-das*. Labbe, however, makes it three syllables, and accents the first, although, says he, by what right I know not; it is generally pronounced with the accent on the penultimate. Till this right appears, therefore, I would recommend the example of Labbe, Ainsworth, and Lempriere, rather than Gouldman, Holyoke, and the latter Latin poets, who accent the penultimate.

Taygetus and *Taygete*. All our prosodists but Lempriere accent these words on the antepenultimate syllable, as if divided into *Ta-yg'e-tus* and *Ta-yg'e-te*. I am, therefore, rather inclined to suppose the quantity marked in his Dictionary an error of the press. The lines in Lily's *Quæ Genus* will easily call to the recollection of every scholar how early he adopted the antepenultimate pronunciation.

Tartara, Taygetus, sic Tænera, Massica, et altus
Gargarus. —

Tereus. For the analogy of words of this termination see *Idomeneus*.

Tyaneus. This word is only used as an adjective to Apollonius, the celebrated Pythagorean philosopher, and is formed from the town of *Tyana*, where he was born. The natural formation of this adjective would undoubtedly be *Tyaneus*, with the accent on the antepenultimate syllable. Labbe, at the word *Tyana*, says, *et inde deductum Tyaneus; quidquid sciam reclamare nonnullos sed immerito, ut satis norunt eruditi*; but his Editor says the word ought to be written *Tyanæ*, ex Græcis quippe, ipsoque Ovidio manifesti convincitur erroris: and therefore concludes that it ought to be accented on the antepenultimate *e*, according to Ovid, who says

Ora frutex ostendit Tyaneiūs illis.

MET. LIB. VIII. v. 719.

The numberless authorities which might be brought for pronouncing this word either way, sufficiently show how equivocal is its accent, and of how little importance it is, to which we give the preference. My private opinion coincides with Labbe; but as we generally find it written with the diphthong, we may presume the penultimate accent has prevailed, and that it is the safest to follow.

Thessalonica. This word, like every other of a similar termination, is sure to be pronounced by a mere English scholar with the accent on the third syllable; but this must be avoided on pain of literary excommunication.

Venafrum. Though the accent may be placed either on the antepenultimate or the penultimate syllable of this word, the latter is by far the preferable, as it is adopted by Lempriere, Labbe, Gouldman, and other good authorities.

Verrugo. I have given this word the penultimate accent with Lempriere, in opposition to Ainsworth, who adopts the antepenultimate.

Zenodotus. All our prosodists but Lempriere give this word the antepenultimate accent; and till a good reason is given why it should differ from *Herodotus*, I must beg leave to follow the majority.

Zoilus. The two vowels in this word are always separated in the Greek and Latin, but in the English pronunciation of it they are frequently blended into a diphthong, as in the words *oil*, *boil*, &c.: this, however, is an illiterate pronunciation, and should be avoided. The word should have three syllables, and be pronounced as if written *Zo'e-lus*.

RULES

FOR THE

PRONUNCIATION

OF

HEBREW PROPER NAMES.

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THE true pronunciation of the Hebrew language, as Doctor Lowth observes, is lost. To refer us for assistance to the Masoretic points, would be to launch us on a sea without shore or bottom: the only compass by which we can possibly steer on this boundless ocean is the Septuagint version of the Hebrew Bible; and as it is highly probable the translators transfused the sound of the Hebrew proper names into the Greek, it gives us something like a clew to guide us out of the labyrinth. But even here, we are often left to guess our way: for the Greek word is frequently so different from the Hebrew, as scarcely to leave any traces of similitude between them. In this case custom and analogy must often decide, and the ear must sometimes solve the difficulty. But these difficulties relate chiefly to the *accentuation* of Hebrew words: and the method adopted in this point will be seen in its proper place.

I must here acknowledge my obligations to a very learned and useful work—the Scripture Lexicon of Mr. Oliver. As the first attempt to facilitate the pronunciation of Hebrew proper names, by dividing them into syllables, it deserves the highest praise: but as I have often differed widely from this gentleman in syllabication, accentuation, and the sound of the vowels, I have thought it necessary to give my reasons for this difference, which will be seen under the Rules: of the validity of which reasons, the reader will be the best judge.

N. B. As there are many Greek and Latin proper names in Scripture, particularly in the New Testament, which are to be met with in ancient history, some of them have been omitted in this selection: and therefore if the inspector does not find them here, he is desired to seek for them in the **Vocabulary of Greek and Latin names.**

RULES

FOR

PRONOUNCING

HEBREW PROPER NAMES.

1. IN the pronunciation of the letters of the Hebrew proper names, we find nearly the same rules prevail as in those of Greek and Latin. Where the vowels end a syllable with the accent on them, they have their long open sound, as *Na'bal*, *Je'hu*, *Si'rach*, *Go'shen*, and *Tu'bal*. See Rule 1st prefixed to the Greek and Latin proper names.

2. When a consonant ends the syllable, the preceding vowel is short, as *Sam'u-el*, *Lem'u-el*, *Sim'e-on*, *Sol'o-mon*, *Suc'coth*, *Syn'a-gogue*. See Rule second prefixed to the Greek and Latin proper names. I here differ widely from Mr. Oliver; for I cannot agree with him that the *e* in *Abdiel*, the *o* in *Arnon*, and the *u* in *Ashur*, are to be pronounced like *e* in *seen*; the *o* in *tone*, and the *u* in *tune*, which is the rule he lays down for all similar words.

3. Every final *i* forming a distinct syllable, though unaccented, has the long open sound, as *A'i*, *A-ri's'a-i*. See Rule the fourth prefixed to the Greek and Latin proper names.

4. Every unaccented *i* ending a syllable, not final, is pronounced like *e*, as *A'ri-el*, *Ab'di-el*; *A're-el*, *Ab'de-el*. See Rule the fourth prefixed to the Greek and Latin proper names.

5. The vowels *ai* are sometimes pronounced in one syllable, and sometimes in two. As the Septuagint version is our chief guide in the pronunciation of Hebrew proper names, it may be observed, that when these letters are pronounced as a diphthong, in one syllable, like our English diphthong in the word *daily*, they are either a diphthong in the Greek word, or expressed by the Greek ε or ι, as *Ben-ai'ah*, *Bara'a*; *Hu'shai*, *Xεσι*; *Hu'rai*, *Ουρι*, &c.; and that when they are pronounced in two syllables, as *Sham'ma-i*, *Shash'a-i*, *Ber-a-i'ah*; it is because the Greek words by which they are translated, as Σαμαϊ, Σασαϊ, Βεραι,

make two syllables of these vowels. Mr. Oliver has not always attended to this distinction: he makes *Sin'a-i* three syllables, though the Greek makes it but two in Σινᾶ. That accurate prosodist Labbe, indeed, makes it a trissyllable; but he does the same by *Aaron* and *Canaan*, which our great classic Milton uniformly reduces to two syllables, as well as *Sinai*. If we were to pronounce it in three syllables, we must necessarily make the first syllable short, as in *Shim'e-i*; but this is so contrary to the best usage, that it amounts to a proof, that it ought to be pronounced in two syllables, with the first *i* long, as in *Shi-nar*. This, however, must be looked upon as a general rule only: these vowels in *Isaiah*, græcised by Ησαΐας, are always pronounced as a diphthong, or, at least, with the accent on the *a*, and the *i* like *y* articulating the succeeding vowel; in *Caiaphas* likewise the *ai* is pronounced like a diphthong, though divided in the Greek Καϊαφᾶς; which division cannot take place in this word, because the *i* must then necessarily have the accent, and must be pronounced as in *Isaac*, as Mr. Oliver has marked it; but I think contrary to universal usage. The only point necessary to be observed in the sound of this diphthong is, the slight difference we perceive between its medial and final position; when it is final, it is exactly like the English *ay*, without the accent, as in *holiday*, *roundelay*, *gallo-way*; but when it is in the middle of a word, and followed by a vowel, the *i* is pronounced as if it were *y*, and as if this *y* articulated the succeeding vowel: thus *Ben-ai'ah* is pronounced as if written *Ben-a'yah*.

6. *Ch* is pronounced like *k*, as *Chebar*, *Chemosh*, *Enoch*, &c. pronounced *Kebar*, *Kemosh*, *Enock*, &c. *Cherubim* and *Rachel* seem to be perfectly anglicised, as the *ch* in these words is always heard as in the English words *cheer*, *child*, *riches*, &c. See Rule twelfth prefixed to the Greek and Latin proper names. The same may be observed of *Cherub*, signifying an order of angels; but when it means a city of the Babylonish empire, it ought to be pronounced *Ke'rub*.

7. Almost the only difference in the pronunciation of the Hebrew, and the Greek and Latin proper names, is in the sound of the *g* before *e* and *i*: in the two last languages this consonant is always soft before these vowels, as *Gellius*, *Gippius*, &c. pronounced *Jellius*, *Jippius*, &c.; and in the first it is hard, as *Gera*, *Gerizim*, *Gideon*, *Gilgal*, &c. This difference is without all foundation in etymology; for both *g* and *c* were always hard in the Greek and Latin languages, as well as in the Hebrew: but the latter language being studied so much less than the Greek and Latin, it has not undergone that change which familiarity is sure to produce in all languages: and even the solemn distance of this language has not been able to keep the

letter *c* from sliding into *s* before *e* and *i*, in the same manner as in the Greek and Latin: thus, though *Gehazi*, *Gideon*, &c. have the *g* hard, *Cedrom*, *Cedron*, *Cisai*, and *Cittern*, have the *c* soft, as if written *Sedrom*, *Sedran*, &c. The same may be observed of *Nagge*, *Shage*, *Pagiel*, with the *g* hard; and *Ocidelus*, *Ocina*, and *Pharacion*, with the *c* soft like *s*.

8. Gentiles, as they are called, ending in *ines* and *ites*, as *Philistines*, *Hivites*, *Hittites*, &c. being anglicised in the translation of the Bible, are pronounced like formatives of our own, as *Whitfieldites*, *Jacobites*, &c.

9. The unaccented termination *ah*, so frequent in Hebrew proper names, ought to be pronounced like the *a* in *father*. The *a* in this termination, however, frequently falls into the indistinct sound heard in the final *a* in *Africa*, *Ætna*, &c.; nor can we easily perceive any distinction in this respect between *Elijah* and *Elisha*: but the final *h* preserves the other vowels open, as *Colbozeh*, *Shiloh*, &c. pronounced *Colbozee*, *Shilo*, &c. See Rule 7 prefixed to the Greek and Latin proper names. The diphthong *ei* is always pronounced like *ee*: thus *Sa-me'u's* is pronounced as if written *Sa-mee'u's*.

10. It may be remarked, that there are several Hebrew proper names which, by passing through the Greek of the New Testament, have conformed to the Greek pronunciation; such as *Acelandama*, *Genazareth*, *Bethphage*, &c. pronounced *Aseldama*, *Jenazareth*, *Bethphaje*, &c. This is, in my opinion, more agreeable to the general analogy of pronouncing these Hebrew-Greek words than preserving the *c* and *g* hard.

11. With respect to the accent of Hebrew words, it cannot be better regulated than by the laws of the Greek language. I do not mean, however, that every Hebrew word which is græcised by the Septuagint should be accented exactly according to the Greek rule of accentuation: for if this were the case, every word ending in *el* would never have the accent higher than the preceding syllable; because it was a general rule in the Greek language, that when the last syllable was long, the accent could not be higher than the penultimate: nay, strictly speaking, were we to accent these words according to the accent of that language, they ought to have the accent on the last syllable, because *Ἄβδιλ* and *Ισραὴλ*, *Abdiel* and *Israel*, have the accent on that syllable. But here, as in words purely Greek, we find the Latin analogy prevail; and because the penultimate is short, the accent is placed on the antepenultimate, in the same manner as in *Socrates*, *Sosthenes*, &c. though the final syllable of the Greek words *Σωκράτης*, *Σωθίης*, &c. is long, and the Greek accent on the penultimate. See Introduction prefixed to the Rules for pronouneing Greek and Latin proper names. It is this general prevalence of accenting according to the Latin

analogy that has induced me, when the Hebrew word has been græcised in the same number of syllables, to prefer the Latin accentuation to what may be called our own. Thus *Cathua*, coming to us through the Greek Καθεά, I have accented it on the penultimate, because the Latins would have placed the accent on this syllable on account of its being long, though an English ear would be better pleased with the antepenultimate accent. The same reason has induced me to accent *Chaseba* on the antepenultimate, because it is græcised into Χασεά. But when the Hebrew and Greek word does not contain the same number of syllables as *Mes'o-bah*, Μεσοβα, *Id'u-el*, Ιδουλ, it then comes under our own analogy, and we neglect the long vowel, and place the accent on the antepenultimate. The same may be observed of *Mordecai*, from Μαρδοχαῖος.

12. As we never accent a proper name from the Greek on the last syllable, not because the Greeks did not accent the last syllable; for they had many words accented in that manner, but because this accentuation was contrary to the Latin prosody: so if the Greek word be accented on any other syllable, we seldom pay any regard to it, unless it coincide with the Latin accent. Thus in the word *Gederah*, I have placed the accent on the penultimate, because it is græcised by Γέδηρα, where the accent is on the antepenultimate; and this because the penultimate is long, and this long penultimate has always the accent in Latin. See this farther exemplified, Rule 18, prefixed to the Greek and Latin proper names. It is confessed, indeed, that the Romans sometimes followed the Greeks in accenting words which they derived from them contrary to their own analogy (see Introduction); but this seems to have prevailed only for a time, and not very generally at any time. It was something like our pronouncing Italian and French words in the foreign manner, which justly exposes us to ridicule, and shows we are the same mimics of foreigners we were in Shakespeare's time:

“ Report of fashions in proud Italy;
“ Whose manners still our tardy apish nation
“ Limps after in base awkward imitation.”

Richard the Second.

Thus though it may seem at first sight absurd, to derive our pronunciation of Hebrew words from the Greek, and then to desert the Greek for the Latin; yet since we must have some rule, and, if possible, a learned one, it is very natural to lay hold of the Latin, because it is nearest at hand. For as language is a mixture of reasoning and convenience, if the true reason lie too remote from common apprehension, another more obvious is generally adopted; and this last, by general usage, becomes a rule superior to the former. It is true the analogy of our own language would be a rule the most rational; but while the ana-

logies of our own language are so little understood, and the Greek and Latin languages are so justly admired; even the appearance of being acquainted with them, will always be esteemed reputable, and infallibly lead us to an imitation of them, even in such points as are not only insignificant in themselves, but inconsistent with our vernacular prounciation.

13. As the accentuation of Hebrew words ought generally to be regulated by the laws of the Greek and Latin; so the quantity of the vowels ought to be governed by the laws of our own language: thus *Jehoshaphat* has the accent on the antepenultimate according to the Greek accentuation by quantity *Ιωσαφατ*; and this syllable is short according to the clearest analogy of English pronunciation. See Principles prefixed to the Critical Pronouncing Dictionary, No. 503, 530, 544, where this subject is fully treated.

14. With respect to the quantity of the first vowel in dissyllables, with but one consonant in the middle, I have followed the rule which we observe in the pronunciation of such dissyllables when Greek or Latin words. See Rule seventeenth prefixed to the Greek and Latin proper names: and that is, to place the accent on the first vowel, and to pronounce that vowel long, as *Ko'rah* and not *Kor'ah*, *Mo'loch* and not *Mol'och*, as Mr. Oliver has divided them in opposition both to analogy and the best usage. I have observed the same analogy in the penultimate of polysyllables; and have not divided *Balthasar* into *Bal-thas'ar*, as Mr. Oliver has done, but into *Bal-tha'sar*: and it is on these two fundamental principles of our own pronunciation, namely, the lengthening power of the penultimate, and the shortening power of the antepenultimate accent, that I hope I have been enabled to regulate and fix many of those sounds which were floating about in uncertainty: and which, for want of this guide, are differently marked by different orthoëpists, and often differently by the same orthoëpist. See this fully explained and exemplified in Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 530, 547, &c.

15. It is remarkable that all words ending in *ias* and *iab* have the accent on the *i*, without any foundation in the analogy of Greek and Latin pronunciation, except the very vague reason that the Greek word places the accent on this syllable. I call this reason vague, because the Greek accent has no influence on words in *ael*, *iel*, *ial*, &c. as *Ιαγανή*, *Αεδηνή*, *Βελιανή*, &c. &c.

Hence we may conclude the impropriety of pronouncing *Meffias* with the accent on the first syllable according to Labbe, who says, we must pronounce it in this manner, if we wish to pronounce it like the French with the *os*, *rotundum & facundum*: and, indeed, if the *i* were to be pronounced in the French

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manner like *e*, placing the accent on the first syllable, seems to have the bolder sound. This may serve as an answer to the learned critic, the editor of Labbe, who says, "the Greeks, but 'not the French, pronounce *ore rotundo*;" for though the Greeks might place the accent on the *i* in *Μιοσίας*, yet as they certainly pronounced it as the French do, it must have the same slender sound, and the accent on the first syllable must, in that respect, be preferable to it; for the Greek *i*, like the same letter in Latin, was the slenderest of all the vowel sounds. It is the broad diphthongal sound of the English *i* with the accent on it, which makes this word sound so much better in English than it does in French, or even in the true ancient Greek pronunciation.

16. For words marked with this figure, see Appendix at the end of the Vocabulary, page 131.

The termination *aim* seems to attract the accent on the *a*, only in words of more than three syllables, as *Eph'ra-im*, *Miz'ra-im*, *Ram-a-tha'im*, &c. This is a general rule; but if the Greek word has the penultimate long, the accent ought to be on that syllable, as *Par-va'im*, Παρβαΐμ, &c.

Kemuel, *Jemuel*, *Jeruel*, *Nemuel*, and other words of the same form, having the same number of syllables as the Greek word into which they are translated, ought to have the accent on the antepenultimate, as that syllable is long in Greek; but *Emanuel*, *Samuel*, and *Lemuel*, are irrecoverably fixed in the antepenultimate accentuation.

PRONUNCIATION

OF

SCRIPTURE

PROPER NAMES.

¶ When a word is succeeded by a word printed in Italics, this latter word is merely to spell the former as it ought to be pronounced. Thus *Ak'e-fa* is the true pronunciation of the preceding word *A'c'i-pha*; and so of the rest.

¶ The figures annexed to the words refer to the rules prefixed to the Vocabulary. Thus the figure (3) after *Ab'di* refers to Rule the 3rd, for the pronunciation of the final *i*; and the figure (5) after *A-bis'sa-i* refers to Rule the 5th, for the pronunciation of the unaccented *ai*; and so of the rest.

¶ For the quantity of the vowels indicated by the syllabication, see No. 28 of the Rules for Greek and Latin Proper Names, page xxxi.

AB

A'a-lar
A'a-ron (16)
Ab
A-bad'don
Ab-a-di'as (15)
A-bag'tha
A'bal
Ab'a-na (9)
Ab'a-rim
Ab'a-ron
Ab'ba (9)
Ab'da
Ab'di (3)
Ab-di'as (15)
Ab'di-el (4) (11)
Ab'don
A-bed'ne-go (16)
A'bel

AB

A'bel Bet-ma'a-cah
A'bel Ma'im
A'bel Me-ho'lath
A'bel Mis'ra-im
A'bel Shit'tim
Ab'e-san
Ab'e-sar
A'bez
A'bi (3)
A-bi'a, or A-bi'ah
Ab-i-al'bon
A-bi'a-saph
A-bi'a-thar
A'bib
A-bi'dah
Ab'i-dan
A'bi-el (4) (11)
A-bi-e'zer (12)

AB

A-bi-ez'rite
Ab'i-gail
Ab'i-gal
Ab-i-ha'il
A-bi'hu
A-bi'hud
A-bi'jah (15)
A-bi'jam
Ab-i-le'ne
A-bim'a-el (11)
A-bim'e-lech
A-bin'a-dab
A-bin'o-am
A-bi'ram
A-bis'a-i (5)
Ab'i-shag
A-bish'a-i (5)
A-bish'a-har

A-bish'a-lom	A'cub	A-do'ram
A-bish'u-a	A'da	A-dram'e-lck
Ab'i-shur	A'dad	A'dri-a (2) (9)
Ab'i-sum	Ad'a-da, or Ad'a-	A'dri-el (11)
Ab'i-tal	dah	A-du'el (12)
Ab'i-tub	Ad-ad-e'zer	A-dul'lam
Ab'i-ud	Ad-ad-rim'mon	A-dum'mim
Ab'ner	A'dah	A-e-di'as (15)
A'bram, or A'bra-	Ad-a-i'ah (15)	A'gypt
ham	Ad-a-li'a (15)	A-ne'as. Virgil
Ab'sa-lom	Ad'am	A-ne-as. Acts 9.
A-bu'bus	Ad'a-ma, or Ad'a-	A'non
Ac'cad	mah	A'nos
Ac'a-ron	Ad'a-mi (3)	Ag'a-ba
Ac'a-tan	Ad'a-mi Ne'keb	Ag'a-bus
Ac'cho (6)	A'dar	A'gag
Ac'cos	Ad'a-sa (9)	A'gag-ite
Ac'coz	Ad'a-tha (9)	A'gar
A-ce'l-da-ma (10)	Ad'be-el (11)	Ag'e-e
A-sel'da-ma	Ad'dan	Ag-ge'us.
A'chab (6)	Ad'dar	A'gur
A'chad	Ad'di (3)	A'hab
A-cha'i-a (5)	Ad'din	A-har'ah
Ach-a'i-chus	Ad'do	A-har'al
A'chan (6)	Ad'dus	A-has'a-i (5)
A'char	Ad'der	A-has-u-e'rus
A'chaz (6)	Ad'i-da	A-ha'va
Ach'bor	Ad'di-el (11)	A'haz
Ach-i-ach'a-rus	Ad'din	A-haz'a-i (5)
A'chim (6)	Ad'i-na (9)	A-ha-z'i'ah
A-chim'e-lech (6)	Ad'i-no	Ah'ban
A'chi-or	Ad'i-nus	A'her
A-chi'ram	Ad'i-tha (9)	A'hi (3)
A'chish	Ad-i-tha'im (16)	A-hi'ah
Ach'i-tob, or	Ad'la-i (5)	A-hi'am
Ach'i-tub	Ad'mah	A-hi-e'zer
A-chit'o-phel	Ad'ma-tha	A-hi'hud (16)
A-kit'o-fel	Ad'na (9)	A-hi'jah
Ach'me-tha	Ad'nah (9)	A-hi'kam
A'chor	Ad-o-ni'as (15)	A-hi'lud
Ach'sa (9)	A-do-ni-be'zek	A-him'a-az
Ach'shaph	Ad-o-ni'jah (15)	A-hi'man
Ach'zib (6)	A-don'i-kam	A-him'e-lech
Ac'i-pha	A-don-i'ram	A-hi-moth (4)
Ak'e-fa (6)	A-don-i-ze'dek	A-hin'a-dab
Ac'i-tho	A-do'ra, (9)	A-hin'o-am
A-cu'a (12)	Ad-o-ra'im (16)	A-hi'o

A-hi'ra	Al'lon'	Am'o-rites
A-hi'ram	Al'lon Bac'huth	A'mos
A-hi'ram-ites	Al'mo'dad	Am'pli-as
A-his'a-mach (6)	Al'mon	Am'ram
A-hish'a-hur	Al'mon, Dib-la-tha'im (15)	Am'ram-ites
A-hi'sham	Al'na-than	Am'ran
A-hi'shar	Al'loth	Am'ra-phel
A-hit'o-phel	Al'pha	Am'zi (3)
A-hi'tub	Al-phe'us	A'nab
A-hi'ud	Al-ta-ne'us	An'a-el (11)
Ah'lab	Al-tas'chith (6)	A'nah
Ah'lai (5)	Al-te-kon	An-a-ha'rath
A-ho'e, or A-ho'ah	Al'vah, or Al'ven	An-a'i'ah (5)
A-ho'ite (8)	Al'vah	A'nak
A-ho-lah	Al'vush	An'a-kims
A-hol'ba	A'mad	An'a-mim
A-hol'bah	A-mad'a-thus	A-nam'e-lech (6)
A-ho'li-ab	A'mal	A'nan
A-hol'i-bah	A-mal'da	An'a-ni
A-ho-lib'a-mah	Am'a-lek	An-a-ni'ah (15)
A-hu'ma-i (5)	Am'a-lek-ites	An-a-ni'as
A-hu'zam	A'man	A-nan'i-el (11)
A-huz'zah	Am'a-na	A'nath
A'i (3)	Am-a-ri'ah (15)	A-nath'e-ma (16)
A-i'ah (15)	Am'i-sa	An'a-thoth
A-i'ath	A-ma'sa-i (5)	An'drew
A-i'ja	Am-a-shi'ah (15)	A'nem, or A'nen
A-i'jah	Am-a-the'is	A'ner
Ai'ja-lon	Am'a-this	A'nes
Ai'je-leth Sha'har	Am-a-zi'ah	A'neth
A'in (5)	A'men (16)	An'a-thoth-ite (8)
A'i-rus	A'mi (3)	An'i-am
Ak'kub	A-min'a-dab	A'nim
Ak-rab'bim	A-mit'tai (5)	An'na (9)
A-lam'e-lech (6)	A-miz'a-bad	An'na-as
Al'a-meth	Am'mah	An'nas
Al'a-moth	Am-mad'a-tha	An-nu'us (12)
Al'ci-mus	Am'mi (3)	A'nus
Al'e-ma	Am-mid'i-oi (4)	An-ti-lib'a-nus
A-le'meth	Am'mi-cl (4)	An'ti-och (6)
Al-ex-an'dra	Am'mi-hud	An-ti'o-chis
Al-ex-an'dri-on	Am-i-shad'da-i (5)	An-ti'o-chus
Al-le-lu'jah	Am'mon	An'ti-pas
Al-le-lu'yah (5)	Am'mon-ites	An-tip'a-tris
A-li'ah	Am'non	An'ti-phä
A-li'on	A'mok	An-to'ni-a
Al'lom	A'mon	An-to-thi'jah (15)

An'toth-ite	Ar'chi (3)	As'a-na
A'nub	Ar-chi-at'a-roth	A'saph
Ap-a-me'a	Ar-chip'pus	As'a-phar
Aph-a-ra'im (16)	Arch'ites (8)	As'a-ra
A-phar'sath-chites	Ard	A-sar'e-el (11)
A-phar'sites (8)	Ar'dath	As-a-re'lah
A'phek	Ard'ites (8)	As-baz'a-reth
A-phc'kah	Ar'don	As'ca-lon
A-phær'e-ma	A-re'li	A-se'as
A-pher'ra	A-re'lies	As-e-bi'a
A-phi'ah (15)	A-re-op'a-gite (8)	A-seb-e-bi'a (15)
Aph'rah	A-re-op'a-gus (16)	As'e-nath
Aph'ses	A'res	A'ser
A-poc'a-lypse	Ar'e-tas	A-se'rар
A-poc'ri-pha	A-re'us	Ash-a-bi'ah
A-pol'los	Ar'gob	A'shan
A-pol'ly-on	Ar'gol	Ash'be-a
A-pol'yon	A-rid'a-i (5)	Ash'bel
Ap'pa-im (15)	A-rid'a-tha	Ash'bel-ites
Ap'phi-a	A-ri'eh	Ash'dod
Aph'e-a	A'ri-el (4) (11)	Ash'doth-ites
Ap'phus	Ar-i-ma-the'a	Ash'doth Pis'gah
Aph'us	A'ri-och (4)	A'she-an
Aq'ui-la'	A-ris'a-i (5)	Ash'er
Ar	Ark'ites	Ash'i-math
A'ra	Ar-ma-ged'don	Asl'ke-naz
A'rab	Ar'mon	Ash'nah
A'raba'h	Ar'nan	A'shon
Ar-a-bat'ti-ne	Ar'ne-pher	Ash'pe-naz
A-ra'bi-a	Ar'non	Ash'ri-el (11)
A'rad	A'rod	Ash'ta-roth
A'rad-ite	Ar'o-di (3)	Ash'te-moth
A'r'a-dus	Ar'o-er	Ash-ter'a-thites
A'rah	A'rom	A-shu'ath
A'ram	Ar'pad, or Ar'phad	Ash'ur
A'rap	Ar-phax'ad	A-shu'rim (12)
A'r'a-rat	Ar'te-mas	Ash'ur-ites
A-rau'nah	Ar'vad	A'si-a
Ar'ba, or Ar'bah	Ar'vad-ites (8)	As-i-bi'as (15)
Ar'bal	Ar'u-both	A'si-el (11)
Ar-be'la	A-ru'mah (12)	As'i-pha
Ar-be'l'a	Ar'za	As'ke-lon
Ar'bite	A'sa	As'ma-veth
Ar-bo'nai (5)	As-a-di'as	As-mo-de'us
Ar-che-la'us	As'a-el (11)	As-mo-ne'ans
Ar-ches'tra-tus	As'a-hel	As'nah
Ar'che-vites	As-a-i'ah (5) (12)	As-nap'pes

A-so'chis (6)	Ath-e-no'bi-us	Az-a-ri'as (15)
A'som	Ath'ens	A'zaz
As'pa-tha	Ath'lai (5)	Az-a-z'i'ah (15)
As'phar	At'roth	Az-baz'a-reth
As-phar'a-sus	At'tai (5)	Az'buk
As'ri-el (11)	At-ta-li'a (15)	Az-e'kah (12)
As-sa-bi'as (15)	At'ta-lus	A'zel
As-sal'i-moth	At-thar'a-tes	A'zem
As-sa-ni'as (15)	A'va	Az-e-phu'rith
As-si-de'ans	Av'a-ran	A-ze'tas
As'sir	A'ven	Az'gad
As'sos	Au'gi-a (4)	A-zi'a (15)
As'ta-roth	A'vim	A-zi'e-i
Ash'ta-roth	A'vims	A'zi-el (11)
As-tar'te	A'vites (8)	A-zi'za
As'tath	A'vith	Az'ma-veth
A-sup'pim	Au-ra-ni'tis	Az'mon
A-syn'cri-tus	Au-ra'nus	Az'noth Ta'bor
A'tad	Au-te'us	A'zor
At'a-räh	Az-a-e'lus	A-zo'tus
A-tar'ga-tis	A'zah	Az'ri-el (11)
At'a-roth	A'zal	Az'ri-kam
A'ter	Az-a-li'ah (15)	A-zu'bah
At-e-re-z'i'as (15)	Az-a-ni'ah (15)	A'zur
A'thack	Az-a'phi-on	Az'u-ran
Ath-a-i'ah (15)	Az'a-ra	Az'zah
Ath-q-li'ah	Az'a-reel	Az'zan
Ath-a-ri'as (15)	Az-a-ri'ah (15)	Az'zur

B.

Ba'al, or Bel	Ba'al-im. Milton.	Ba'a-nath
Ba'äl-ah	Ba'al-is	Ba-a-ni'as (15)
Ba'al-ath	Ba'al Me'on	Ba'a-ra
Ba-al-ath'be'er	Ba'al Pe'or	Ba'a-sha
Ba-al-be'rith	Ba'al-Per'a-zim	Ba-a-si'ah (15)
Ba'al-le	Ba'al-Shal'i-sha	Ba'bel
Ba'al-Gad'	Ba'al Ta'mar	Ba'bi (3)
Ba'al-Ham'on	Ba'al Ze'bub	Bab'y-lon
Ba'al-Han'an	Ba'al Ze'phon	Ba'ca
Ba'al-Ha'zor	Ba'a-nä	Bach'riës (8)
Ba'al-Her'mon	Ba'a-nah	Bac-chu'rüs
Ba'al-i (29)	Ba'a-nan	Bach'uth-Al'lon

Ba-go'as	Ba'shan Ha'voth	Bel'men
Ba'g o-i (3) (5)	Fa'ir	Bel-shaz'zer
Ba-ha'rum,ite	Bash'e-math	Bel-te-shaz'zar
Ba-hu'rim	Bas'lith	Ben
Ba'jith	Bas'math	Ben-ai'ah (5)
Bak-bak'or	Bas'sa	Ben-am'mi
Bak'buk	Bas'ta-i (5)	Ben-eb'e-rak
Bak-buk-i'ah (15)	Bat'a-ne	Ben-e-ja'a-kam
Ba'la-am (16)	Bath	Ben'ha-dad
Ba'lam	Bath'a-loth	Ben-ha'il
Bal'a-dan	Bath-rab'bim	Ben-ha'nan
Ba'lah	Bath'she-ba	Ben'ja-min
Ba'lak	Bath'shu-a	Ben'ja-mites (31)
Bal'a-mo	Bav'a-i (5)	Ben'i-nu
Bal'a-nus	Be-a-li'ah (15)	Ben-u'i
Bal-tha'sar (14)(16)	Be'a-loth	Be'no
Ba'mah	Be'an	Be-no'ni (3)
Ba'moth	Beb'a-i (5)	Ben-zo'heth
Ba'moth Ba'al	Bech'er	Be'on
Ban	Beck'er (6)	Be'or
Ba'ni (3)	Bech-o'rath	Be'ra
Ba'nid	Bech'ti-leth	Ber'a-chah (6) (9)
Ban-a-i'as (15)	Be'dad	Ber-a-chi'ah (15)
Ban'nus	Bed-a-i'ah (15)	Ber-a-i'ah (15)
Ban'u-as	Be-el-i'a-da	Be-re'a
Ba-rab'bas	Be-el'sa-rus	Be'red
Bar'a-chel (6)	Be-el-teth'mus	Be'ri
Bar-a-chi'ah (15)	Be-el'ze-bub	Be-ri'ah (15)
Ba'rak	Be'er	Be'rites
Bar-ce'nor	Be'e'ra	Be'rih
Bar'go	Be'e'rah, or Be'rah	Ber-ni'ce
Bar-hu'mites (8)	Be'er-e'lim	Be-ro'dach Bal'a-dan
Ba-ri'ah (15)	Bee'ri (3)	Be'roth
Bar-je'sus	Be'er-la-ha'i-roi	Ber'o-thai (5)
Bar-jo'na	Be'e'roth	Be-ro'thath
Bar'kos	Be'e'roth-ites	Ber'yl
Bar'na-bas	Beer'she-ba	Ber-ze'lus
Ba-ro'dis	Be-esh te-rah	Be'zai (5)
Bar'sa-bas	Be'he-moth	Bes-o-dei'ah
Bar'ta-cus	Be'kah	Be'sor
Bar-thol'o-mew	Be'la	Be'tah
Bar-ti-me'us	Be'lah	Be'ten
Ba'ruch	Be'la-ites	Beth-ab'a-ra
Bar-zil'la-i (5)	Bel'e-mus	Beth-ab'a-rah
Bas'ca-ma	Bel'ga-i (5)	Beth'a-nath
Ba'shan, or	Be'li-al (11)	Beth'a-noth
Bas'san	Bel'ma-im	

Beth'a-ny	Beth-o'ron	Bil'dad
Beth'a-ne	Beth-pa'let	Bil'e-am
Beth-ar'a-bah	Beth-paz'zer	Bil'gah
Beth'a-ram	Beth-pe'or	Bil'ga-i (5)
Beth-ar'bel	Beth'pha-ge (16)	Bil'ha, or Bil'hah
Beth'a-ven	Beth'fa'je (10)	Bil'han
Beth-az'ma-veth	Beth'phe-let	Bil'shan
Beth-ba-al-me'on	Beth'ra-bah	Bim'hal
Beth-ba'ra	Beth'ra-pha	Bin'e-a
Beth-ba'rah	Beth're-hob	Bin'nu-i
Beth'ba-si (3)	Beth-sa'i-da	Bir'sha
Beth-bir'e-i (3)	Beth'sa-mos	Bir'za-vith
Beth'car	Beth'shan	Bish'lam
Beth-da'gon	Beth-she'an	Bi-thi'ah (15)
Beth-dib-la-tha'im	Beth'she-mesh	Bith'ron
Beth'el	Beth-shit'tah	Biz-i-jo-thi'ah (15)
Beth'el-ite	Beth'si-mos	Biz-i-jo-thi'jah
Beth'e'mek	Beth-tap'pu-a	Biz'tha
Be'ther	Beth-su'ra (12)	Blas'tus
Beth-es'da	Be-thu'el (12)	Bo-a-ner'ges
Beth-e'zel	Be'thul	Bo'az, or Bo'oz
Beth-ga'der	Be-thu-li'a	Boc'cas
Beth-ga'mul	Beth'zor	Boch'e-ru
Beth-hac'ce-rim (6)	Beth'zur	Bo'chim
Beth-hak'ker-im.	Be-to'li-us	Bo'han
Beth-ha ran	Bet-o-mes'tham	Bos'cath
Beth-hog'lah	Bet'o-nim	Bo'sor
Beth-ho'ron	Be-u'lah	Bos'o-ra
Beth-jes'i-moth	Be'zai (5)	Bos'rah
Beth-leb'a-oth	Bez'a-leel	Bo'zez
Beth'le-hem	Be'zek	Boz'rah
Beth'le-hem Eph'ra-tah	Be'zer, or Boz'ra	Brig'an-dine
Beth'le-hem Ju'dah	Be'zeth	Buk'ki (3)
Beth'le-hem-ite	Bi'a-tas	Buk-ki'ah (15)
Beth-lo'mon	Bich'ri (3)	Bul. rhymes, <i>dull</i>
Beth-ma'a-cah	Bid'kar	Bu'nah
Beth-mar'ca-both	Big'tha	Bun'ni (3)
Beth-me'on	Big'than	Buz
Beth-nim'rah	Big'tha-na	Bu'zi (3)
	Big'va-i (5)	Buz'ite

C.

Cab	Car'cha-mis	Cha're-a
Cab'bon	Car'che-mish	Char'mis
Cab'ham	Ca-re'ah	Char'ran
Ca'bul. See Bul	Ca'ri-a	Chas'e-ba (12)
Cad'dis	Car'kas	Che'bar
Ca'des	Car-ma'ni-ans	Ched-er-la'o-mier
Ca'desh	Car'me	Che'lal
Cai'a-phas (16)	Car'mel	Chel'ci-as
Cain	Car'mel-ite	Kel'she-as
Cai'nan	Car'mel-ite-ess	Chel'lub
Cai'rites	Car'mi (3)	Che'lod
Ca'lah	Car'mites (8)	Chie'lub
Cal'a-mus	Car'na-im (15)	Chel'li-ans
Cal'col	Car'pus	Chel'lus
Cal-dees'	Car-she'na	Che-lu'bai (5)
Ca'leb	Ca-siph'i-a	Che-lu'bar
Ca'leb Eph'ra-tah	Cas'leu (16)	Chem'a-rims
Cal'i-tas	Cas'lu-bim	Che'mosh
Cal-a-mol'a-lus	Cas'phor	Che-na'a-nah
Cal'neth	Cas'pis, or Cas'phin	Chen'a-ni (3)
Cal'no	Cath'u'a	Chen-a-ni'ah (15)
Cal'phi (30)	Ce'dron (6)	Che'phar Ha-am'
Cal'va-ry	Cei'lan (9)	mo-nai (5)
Cal'va-re	Ce-ie-mi'a	Cheph'i-rah
Ca'mon	Cen'chre-a	Che'ran
Ca'na	Cen-de-be'us	Che're-as
Ca'na-an (16)	Cen-tu'ri-on	Cher'eth-ims
Ca'na-an-ites	Ce'phas	Cher'eth-ites (8)
Can-nan'ites	Ce'ras	Che'rith, or Che'rish
Can'neh (9)	Ce'teb	Cher'ub (6)
Can'nee	Cha'bris	Ches'a-lon
Can'veh (9)	Cha'di-as	Che'sed
Can'vee	Chæ're-as	Che'sil
Cap-ern'a-um (16)	Chal'ce-do-ny	Che'sud
Caph-ar-sal'a-ma	Chal'col	Che-sul'loth
Ca-phen'a-tha	Chal-de'a	Chet'tim
Ca-phi'ra	Cha'nes	Che'zib
Caph'tor	Chan-nu-ne'us	Chi'don
Caph'to-rim	Cha-ra-ath'a-lar	Chil'le-ab
Caph'to-rims	Char'a-ca	Chi-li'on (12)
Cap-pa-do'ci-a	Char'a-sim	Chil'mad
Car-a-ba'si-on	Char'cus	

Chim'ham	Cin'ner-eth, or	Co're (16)
Chis'leu, Cas'leu, or Cis'leu (16)	Cin'ner-oth	Cor'inth
Chis'lon	Cir'a-ma	Co-rin'thi-anis
Chis'loth Ta'bor	Ci'sai (5)	Co'sam
Chit'tim	Cis'leu	Cou'tha
Chi'un	Cit'tims	Coz
Chlo'e	Clau'da	Coz'bi (3)
Cho'ba	Clem'ent	Cres'cens
Cho-ra'sin, or	Cle'o-phas	Crete
Cho-ra'shan, or	Clo'e	Cre'ti-ans
Cho-ra'zin	Cni'dus	Cre'she-ans
Chos-a-me'us	Ni'dus	Cu'bit
Cho-ze'ba	Col-ho'zeh (9)	Cush
CHRIST	Col'li-us	Cu'shan
Chub (6)	Co-los'se (16)	Cu'shan Rish-a-
Kub	Co-los'si-ans	tha'im (15)
Chun	Co-losh'e-ans	Cu'shi (3)
Chu'sai, or Chu'za	Co-ni'ah (15)	Cuth, or Cuth'ah
Chush'an Rish-a-	Con-o-ni'ah	Cu'the-ans
tha'im (15)	Cor	Cy'a-mon
Chu'si (30)	Cor'be	Cy-re'ne
	Cor'ban	Cy-re'ni-us

D.

Dab'a-reh (9)	Dan'o-brath	De'mas
Dab'ba-sheth	Da'ra	Der'be
Dab'e-rath	Dar'da	Des'sau
Da'bri-a	Da'ri-an	De-u'el (12)
Da-co'bi (3)	Dar'kon	Deu-ter-on'o-my
Dad-de'us	Da'than	Dib'la-im (16)
Da'gon	Dath'e-mah, or	Dib'lath
Dai'san (5)	Dath'man	Di'bon
Dal-a-i'ah (15)	Da'vid	Di'bon Gad
Dal-ma-nu'tha	De'bir	Dib'ri (3)
Dal'phon	Deb'o-rah (16)	Di'za-hab, or
Dam'a-ris	De-cap'o-lis	Diz'a-hab
Dam-a-scenes'	De'dan-	Di'drachm
Dan	Ded'a-nim	Di'dram
Dan'ites (8)	Ded'a-nims	Dyd'y-mus (6)
Dan-ja'an	De-ha'vites (8)	Dik'lah, or Dil'dah
Dan'i-el (11.)	De'kar	Dil'e-an
Dan'nah	Del-a-i'ah (15)	Dim'nah

Di'mon	Do'cus	Do'ra
Di-mo'nah	Dod'a-i	Dor'cas
Di'nah	Dod'a-nim	Do-rym'e-nes
Din'a-ites	Dod'a-va-h	Do-sith'e-us
Din'ha-bah	Do'do	Do'tha-im, or Do' than
Di'shan	Do'eg	Du'mah
Di'shon	Doph'kah	
Diz'a-hab	Dor	Du'ra

E.

E'a-nas	E'la	E-li'as (16)
E'bal	E'l'a-dah	E-li'a-saph
E'bed	E'lah	E-li'a-shib
E'bed-me'lech	E'lam	E-li'a-sis
Eb-en-e'zer	E'lam-ites	E-li'a-tha, or E-li'a-thah
E'ber	E'l'a-sah	E-li'a-zar
E-bi'a-saph	E'l'ath	E-li'dad
E-bro'nah	E'l-beth'el	E'li-el
E-ca'nus	E'l'ci-a	E-li'e'na-i (5)
Ec-bat'a-na	E'l'she-a	E-li'e'zer
Ec-cle-si-as'tes	E'l'da-ah	E-li'ha-ba
Ec-cle-si-as'ti-cus	E'l'dad	El-i-hæ'na-i (5)
Ed	E'le-ad	El-i-ho'reph
E'dar	E'le-a'leh (9)	E-li'hu
E'den	E-le-a'le. Milton.	E-li'as (16)
E'der	E-le'a-sah	E-li'jah (9)
E'des	E-le-a'zer	El'i-ka
E'di-as	E-le-a-zu'rus	E'lim
Ed'na	El-el-o'he Is'ra-el	E-lim'e-lech (6)
E'dom	E-lu'the-rus	E-li-æ'na-i (5)
E'dom-ites (8)	El-eu-za'i	E-li-o'nas
Ed're-i	El-ha'nan	El'i-phal
Eg'lah	E'li	E-liph'a-leh (9)
Eg'la-im (16)	E-li'ab	El'i-phaz
Eg'lon	E-li'a-dah	E-liph'e-let
Egypt	E-li'a-das	E-lis'a-beth
E'hi (3)	E-li'a-dun	El-i-sæ'us
E'hud	E-li'ah	E-li'sha (9)
E'ker	E-li'ah-ba	E-li'shah
Ek're-bel	E-li'a-kim	E-lish'a-ma
Ek'ron	E-li'a-li (3)	E-lish'a-phat
Ek'ron-ites	E-li'am	

E-lish' e-ba	En-hak'ko-re	Esh'col
El-i-shu'a (12)	En-ha'zor	E'she-an
E-lis'i-mus	En-mish'pat	E'shek
E-li'u	E'noch	Esh'ka-lon
E-li'ud	E'nok	Esh'ta-ol
E-liz'a-phan	E'non	Esh'tau-lites (8)
El-i-se'us	E'nos	Esh-tem'o-a
E-li'zur	E'nosh	Esh'te-moth
El'ka-nah	En-rim'mon	Esh'ton
El'ko-shite	En-ro'gel (12)	Es'li
El'la-sar	En'she-mesh	Es-ma-chi'ah (15)
El-mo'dam	En-lap'pu-ah	E-so'ra
El'na-am	Ep'a-phras	Es'r'il
El'na-than	E-paph-ro-di'tus	Es'rom
E'lon	E-pen'e-tus	Es-senes' (8)
E'lon-ites	E'phah	Est'ha-ol
E'lon Beth'ha-nan	E'phai (5)	Es'ther
E'lOTH	E'pher	Es'ter
El'pa-al	E'phes dam'mim	E'tam
El'pa-let	Eph'lal	E'tham
El'pa'ran	E'phod	E'than
El'te-keh (9)	E'phor	Eth'a-nim
El'te-keth	Eph'pha-tha	E'ther
El'te-kon	E phra-im (16)	Eth'ma
El'to-lad	E'phra-im-ites	Eth'nan
E'lul	Eph'ra-tah	Eth'ni (3)
E-lu'za-i (5)	Eph'rath	Eu-as'i-bus
El'y-ma'is	Eph'rath-ites	Eve
El'y-mas	E'phron	E'vi
El'za-bad	Er	E'vil mer'o-dach
El'za-phan	E'ran	Eu'na-than
Em-al-cu'el	E'ran-ites	Eu-o'di-as
Em'ims	E-ras'tus	Eu-pol'e-mus
E-man'u-el (16)	E'rech (6)	Eu-roc'ly-don
Em'ma-us (16)	E'ri (3)	Eu'ty-chus
Em'mer	E'sa	Ex'o-dus
E'mor	E-sa'i-as (5)	E'zar
E'nam	E'sar had'don	Ez'ba-i (5)
E'nan	E'sau	Ez'bon
En'dor	Es'dras	E-ze'ki-el
En-eg-la'im (16)	Es-dre'lon (12)	E'zel
En-e-mes'sar	Es'e-bon	E'zem
E-ne'ni-as	E-se'bri-as	E'zer
En-gan'nim	E'sek	Ez-e-ri'as (15)
En'ge-di	Esh'ba-al	E-z'i-as (15)
En-had'dah	Esh'ban	E'zi-on Ge'bar

Ez'ri-ite	Ez'ri (3)	Ez'ron, or
Ez'ri	Ez'ri-el	Hez'ron
Ez'ra ha-ge	Ez'ri'l	Ez'ron-ites (8)

G.

Ga'al	Gath He'pher	Gen'tiles (8)
Ga'ash	Gath Rim'mon	Jen'tiles
Ga'ba	Gau'lan	Ge'on
Gab'a-el (11)	Gau'lon	Ge'ra
Gab'a-ha	Ga'za	Ge'rah
Gab'ai (5)	Gaz'a-bar	Ge'rar
Gab'ba-tha	Ga-za'ra	Ger'a-sa
Ga'bri-as	Ga'zath-ites	Ger'ga-shi
Ga'bri-el (11)	Ga'zer	Ger'ga-shites (8)
Gad	Ga-ze'ra (12)	Ger-ge-senes
Gad'a-ra	Ga'zez	Ger'i-zim
Gad-a-re'nes (8)	Gaz'ites	Ger'rin-i-ans
Gad'des	Gaz'zam	Ger-ræ'ans
Gad'di-el (11)	Ge'ba (7)	Ger'shom
Ga'di (3)	Ge'bal	Ger'shon
Gad'ites (8)	Ge'bar	Ger'shon-ites (8)
Ga'ham	Ge'ber	Ger'shur
Ga'har	Ge'bim	Ge'sem
Ga'i-us	Ged-a-li'ah (15)	Ge'shan
Gal'a-ad	Ged'dur	Ge'shem
Ga'lal	Ge'der	Ge'shur
Gal'e-ed	Ge-de'rah (12)	Gesh'u-ri (3)
Gal'ga-la	Ged'e-rite (8)	Gesh'u-rites (8)
Gal'i-lee	Ge-de'roth (12)	Ge'thur
Gal'lim	Ged-e-roth-a'im (16)	Geth-o-li'as (15)
Gal'li-o	Ge'dir	Geth-sem'a-ne
Gam'a-el (11)	Ge'dor	Ge-u'el
Ga-ma-li-el (11)	Ge-ha'zi (7) (12)	Ge'zer
Gam'ma-dim's	Gel'i-loth	Ge'zer-ites
Ga'mul	Ge-mal'li	Gi'ah
Gar	Gem-a-ri'ah (15)	Gib'bar
Ga'reb	Ge-ne'zar (12)	Gib'be-thon
Gar'i-zlm	Ge-nes'a-reth (7)	Gib'e-a
Gar'mites (8)	Gen'e-sis	Gib'e-ah
Gash'mu	Jen'e-sis	Gib'e-ath
Ga'tam	Gen-ne'u's	Gib'e-on
Gath	Gen-u'bath	Gib'e-on-ites

Gib'lites (8)	Gin'ne-tho	Go-li'ah (9)
Gid-dal'ti (3)	Gin'ne-thon	Go-li'ath
Gid'del	Gir'ga-shi (3)	Go'mer
Gid'e-on (7)	Gir-ga'shites	Go'mor'rah
Gid-e'o'ni (3)	Gis'pa (9)	Go'pher wood
Gi'dom	Git'tah He'pher	Gor'gi-as
Gi'er Ea'gle	Git'ta-im (15)	Gor'je-as
<i>Jy'er Eagle</i>	Git'tites	Gor'ty-na
Gi'hon	Git'tith	Go'shen
Gil'a-lai (5)	Gi'zo-nite	Go'thon'i-el
Gil'bo-a	Glede	Go'zan
Gil'e-ad	Gni'dus	Gra'ba
Gil'e-ad-ite	Ni'dus	Gre'ci-a
Gil'gal	Go'ath	Gud'go-dah
Gi'loh (9)	Gob	Gu'ni (3)
Gi'lo-nite	Gog	Gu'nites
Gim'zo	Go'lan	Gur
Gi'nath	Gol'go-tha	Gur-ba'al

H.

Ha-a-hash'ta-ri (3)	Ha' gab	Hal-lo'esh
Ha-bai'ah (5)	Hag'a-bah	Ham
Hab'a-kuk	Hag'a-i (5)	Ha'man
Hab-a-zin'i ah (15)	Ha'gar	Ha'math
Ha-ber'ge-on	Ha'gar-enes (8)	He'math
Ha'bor	Ha'gar-ites (8)	Ha'math-ite
Hach-a-li'ah (15)	Hag'ga-i (5)	Ha'math Zo'bah
Hach'i-lah	Hag'ge-ri (3)	Ham'math
Hach'mo-ni (3)	Hag'gi (3)	Ham-med'a-tha
Hach'mo-nite (8)	Hag'gi'ah (15)	Ham'e-lech (6)
Ha'da	Hag'gites (8)	Ham-mot'e-keth
Ha'dad	Hag'gith	Ham'mon
Had-ad-e'zer	Ha'i (5)	Ham'o-nah
Ha'dad Rim'mon	Hak'ka-tan	Ha'mon Gog
Ha'dar	Hak'koz	Ha'mor
Had'a-shah	Hak'u'pha	Ha'moth
Ha-das'sa (9)	Ha'lah (9)	Ha'moth Dor
Ha-dat'tah (9)	Ha'lac	Ham'u-el
Ha'did	Hal'hul	Ha'mul
Had'la-i (5)	Ha'li (3)	Ha'mul'ites
Ha-do'ram	Hal-le-lu'jah	Ham'u-tal
Had'rach	Hal-le-lu'yah	Ha-nam'e-el

Ha'nan
 Ha-nan'e-el
 Han'a-ni (3)
 Han-a-ni'ah (15)
 Ha'nes
 Han'i-el (11)
 Han'nah (9)
 Han'na-thon
 Han'ni-el
 Ha'noch
 Ha'noch-ites (8)
 Ha'nun
 Haph-a-ra'im (15)
 Ha'ra
 Har'a-dah
 Har-a-i'ah (15)
 Ha'ran
 Ha'ra-rite
 Har-bo'na
 Ha'reph
 Ha'reth
 Har'has
 Har'ha-ta (9)
 Har'hur
 Ha'rim
 Ha'riph
 Har'ne-pher
 Ha'rod
 Ha'rod-ite
 Har'o-eh (9)
 Ha'ro-rite
 Har'o-sheth
 Har'sha
 Ha'rum
 Ha-ru'maph
 Ha-ru'phite
 Ha'ruz
 Has-a-di'ah (15)
 Has-e-nu'ah
 Hash-a-bi'ah (15)
 Hash-ab'nah
 Hash-ab-ni'ah (15)
 Hash-bad'a-na (9)
 Ha'shem
 Hash-mo'nah
 Hash'ub
 Hash-u'bah

Hash'um
 Hash-u'pha
 Has'rah
 Has-se-na'ah (9)
 Has-u'pha (9)
 Ha'tach
 Ha'tack
 Ha'tath
 Hat'i-ta
 Hat'il
 Hat-ti'pha
 Hat'tush
 Hav'i-lah
 Ha'voth Ja'ir
 Hau'ran
 Haz'a-el (11)
 Ha-zai'ah (5)
 Ha'zar Ad'dar
 Ha'zar E'nan
 Ha'zar Gad'dah
 Ha'zar Hat'ti-con
 Ha-za'roth
 Ha'zar Shu'el
 Ha'zar Su'sah
 Ha'zar Su'sim
 Ha'zel El-po'ni (3)
 Haz'e-rim
 Haz'e'roth
 Ha'zer Shu'sim
 Haz'e-zon Ta'mar
 Ha'zi-el (11)
 Ha'zo
 Ha'zor
 Haz'u-bah
 He'ber
 He'ber-ites
 He'brews
 He'bron
 He'bron-ites
 Heg'a-i (5)
 He'ge
 He'lah
 He'lam
 Hel'bah (9)
 Hel'bon
 Hel-chi'ah (15)
 Hel'da-i (5)

He'leb
 He'led
 He'lek
 He'lek-ites
 He'lem
 He'leph
 He'lez
 He'li
 Hel'ka-i (5)
 Hel'kath
 Hel'kath Haz'zu-
 rim
 Hel-ki'as (15)
 He'lon
 He'man
 He'math, or Ha'
 math
 Hem'dan
 Hen
 He'na
 Hen'a-dad
 He'noch (6)
 He'pher
 He'pher-ites
 Heph'zi-bah (9)
 He'ram
 He'res
 He'resh
 Her'mas
 Her-mog'enes
 Her'mon
 Her'mon-ites
 Her'od
 He-ro'di-ans
 He-ro'di-as
 He-ro'di-an
 He'seb
 He'sed
 Hesh'bon
 Hesh'mon
 Heth
 Heth'lon
 Hez'e-ki (3)
 Hez-e-ki'ah (15)
 He'zer, or He'zir
 He'zi-on
 Hez'ra-i (5)

JA	JA	JA
Hez'ro	Ho'dish	Hosh-a-i'ah (15)
Hez'ron	Ho-de'va	Hosh'a-ma
Hez'ron-ites	Ho-de'vah	Ho-she'a
Hid'da-i	Ho-di'ah (15)	Ho'tham
Hid'de-kel	Ho-di'jah	Ho'than
Hi'el	Hog'lah	Ho'thir
Hi'er'e-el (11)	Ho'ham	Huk'kok
Hi'er'e-moth	Ho'len	Hul
Hi'er-i-e'lus	Ho-lo-fer'nes	Hul'dah
Hi'er'mas	Ho'lon	Hum'tah
Hi'er-on'y-mus	Ho'man, or He'man	Hu'pham
Hig-gai'oh	Ho'mer	Hu'pham-ites
Hi'len	Hoph'ni	Hup'pah
Hil-ki'ah (15)	Hoph'rah	Hup'pim
Hil'lel	Hor	Hur
Hin	Ho'ram	Hu'rai (5)
Hin'nom	Ho'reb	Hu'ram
Hi'rah	Ho'rem	Hu'ri (3)
Hi'ram	Hor-a-gid'gad	Hu'shah (9)
Hir-ca'nus	Ho'ri (3)	Hu'shai (5)
His-ki'jah (15)	Ho'rims	Hu'sham
Hit'tites	Ho'rites	Hu'shath-ite
Hi'vites	Hor'mah	Hu'shim
Ho'ba, or Ho'bah	Hor-o-na'im (15)	Huz
Ho'bab	Hor'o-nites	Hu'zoth
Hod	Ho'sa, or Has'ah	Huz'zab
Hod-a-i'ah (15)	Ho-san'na	Hy-das'pes
Hod-a-vi'ah	Ho-se'a	Hy-men-e'us

J.

Ja'a-kan	Ja-a'zar	Ja'chin
Ja-ak'o-bah (9)	Ja-a-ziz'ah (15)	Ja'chin-ites
Ja-a'la	Ja-az'i-el (11)	Ja'cob
Ja-a'lah	Ja'bal	Ja-cu'bus
Ja-a'lam	Ja'bok	Ja'da
Ja'a-nai (5)	Ja'besh	Jad-du'a
Ja-ar-e-or'a-gim	Ja'bez	Ja'don
Ja'a-sau	Ja'bin	Ja'el
Ja-as'i-el (11)	Ja'b'neel	Ja'gur
Ja-a'zah (9)	Ja'b'neh (9)	Jah
Ja-as-a-ni'ah (15)	Ja'chan	Ja-hal'e-el (11)

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Ja-hal'el-el
 Ja'hath
 Ja'haz
 Ja-haz'ah
 Ja-ha-z'i'ah (15)
 Ja-haz'i-el (11)
 Jah'da-i (5)
 Jah'di-el (11)
 Jah'do
 Jah'leel
 Jah'leel-ites
 Jah'ma-i (5)
 Jah'zah (9)
 Jah'ze-el (11)
 Jah'zi-el (11)
 Jah'ze-el-ites
 Jah'ze-rah (9)
 Ja'ir
 Ja'ir-ites
 Ja'i-rus
 Ja'kan
 Ja'keh (9)
 Ja'kim
 Jak'kim
 Ja'lon
 Jam'bres
 Jam'bri (3)
 James
 Ja'min
 Ja'min-ites
 Jam'lech (6)
 Jam'na-an
 Jam-ni'a (9)
 Jam'nites (8)
 Jan'na (9)
 Jan'nes
 Ja-no'ah (9)
 Ja-no'hah
 Ja'num
 Ja'phet
 Ja'pheth
 Ja-phi'ah (15)
 Japh'let
 Japh'le-ti (3)
 Ja'pho
 Jar
 Ja'rab (9)

JE

Ja'reb
 Ja'red
 Jar-e-si'ah (15)
 Jar'ha
 Ja'rib
 Jar'muth
 Ja-ro'ah (9)
 Jas'a-el (11)
 Ja'shem
 Ja'shen
 Ja'sher
 Ja-shob'e-am
 Jash'ub
 Jash'u-bi Le'hem
 Jash'ub-ites
 Jas'i-el (11)
 Ja-su'bus
 Ja'tal
 Jath'ni-el (11)
 Jat'tir
 Ja'ven
 Ja'zar
 Ja'zer
 Jaz'i-el (11)
 Ja'ziz
 Ib'har
 Ib'le-am
 Ib-nei'ah (9)
 Ib-ni'jah (9)
 Ib'ri (3)
 Ib'zan
 Ich'a-bod
 I-co'ni-um
 Id'a-lah
 Id'bash
 Id'do
 Id'u-el (11)
 Id-u-mæ'a
 Id-u-mæ'ans
 Je'a-rim
 Je-at'e-rai (5)
 Je-ber-e-chi'ah (15)
 Je'bus
 Je-bu'si (3)
 Jeb'u-sites
 Jec-a-mi'ah (15)
 Jec-o-li'ah (15)

JE

Jec-o-ni'ah (15)
 Je-dai'ah (5)
 Je-dai'a (5)
 Jed-de'us
 Jed'du
 Je-dei'ah (9)
 Je-di'a-el (11)
 Jed'i-dah
 Jed-e-di'ah (15)
 Jed'i-el (11)
 Jed'u-thun
 Je-e'li (3)
 Je-e'zer
 Je-e'zer-ites
 Je'gar Sa-ha-du'tha
 Je-hal'e-el (11)
 Je-hal'el-el
 Je-haz'i-el
 Jeh-dei'ah (9)
 Je-hei'el (9)
 Je-hez'e-kel
 Je-hi'ah
 Je-hi'el
 Je-hi'e-li (3)
 Je-hish'a-i (5)
 Je-his-ki'ah (15)
 Je-ho'a-dah
 Je-ho-ad'dan
 Je-ho'a-haz
 Je-ho'ash
 Je-ho'ha-dah
 Je-ho'a-nan
 Je-hoi'a-chin
 Je-hoi'a-da
 Je-hoi'a-kim
 Je-hoi'a-rib
 Je-hon'a-dab
 Je-hon'a-than
 Je-ho'ram
 Je-ho-shab'e-ath
 Je-hosh'a-phat (13)
 Je-hosh'e-ba
 Je-hosh'u-a
 JE-HO'VAH
 Je-ho'vah Nis'si
 Je-ho'vah Shal'lom
 Je-ho'vah Sham'mah

Je-ho'vah Tsid'ke-	Jesh-eb'e-ah (9)	Jiph'tah
nu	Jesh-eb'e-ab	Jiph'tah-el
Je-hoz'a-bad	Je'sher	Ik'kesh
Je'hu	Jesh'i-mon	I'lai (5)
Je-hub'bah	Je-shish'a-i (5)	Im'lah (9)
Je'hu-cal	Jesh-o-ha-i'ah (15)	Im'mah (9)
Je'hud	Jesh'u-a	Im'na, or Im'nah
Je-hu'di (3) (12)	Jesh'u-run	Im
Je-hu-di'jah (15)	Je-si'ah (15)	Im'mer
Je'hush	Je-sim'i-el	Im'rah
Je'i'el	Je'se	Im'ri (3)
Je-kab'ze-el	Je'su-a	Jo'ab
Jek-a-me'am	Je'su-i (3)	Jo'a-chaz
Jek-a-mi'ah (15)	Je'sus	Jo-a-da'nus
Je-ku'thi-el	Je'ther	Jo'ah
Jem i-mah	Je'theth	Jo'a-haz
Jem'u'el (16)	Jeth'lah	Jo'a-kim
Jeph'tah	Je'tho	Jo-an'na
Je-phun'nah	Je'tur	Jo-an'nan
Je'rah	Je'u-el	Jo'ash
Je-rahm'e-el	Je'ush	Jo'a-tham
Je-rahim'e-el-ites	Je'uz	Jo-a-zab'dus
Jer'e-chus	Jew'rie	Job
Jer'ed	Jez-a-ni'ah (15)	Jobe
Jer'e-mai (5)	Jez'a-bel	Jo'bab
Jer'e-mi'ah (15)	Je-ze'lus	Joch'e-bed
Jer'e-moth	Je'zer	Jo'da (9)
Jer'e-mouth	Je'zer-ites	Jo'ed
Je-ri'ah (15)	Je zi'ah (15)	Jo'el (11)
Jer'i-bai (5)	Je'zi-el (11)	Jo-e'lah (9) (12)
Jer'i-cho	Jez-li'ah (15)	Jo-e'zer
Jer'i-el (11)	Je'z'o-ar	Jog'be-ah
Je-ri'jah (15)	Jez-ra-hi'ah (15)	Jog'li
Jer'i-moth	Jez're-el (11)	Jo'ha (9)
Jer'i-oth	Jez're-el-ite	Jo-han'nan
Jer'o-don	Jez're-el-i-tess	John
Jer'o-ham	I'gal	Joi'a-da (9)
Jer-o-bo'am	Ig-da'li-ah (15)	Joi'a-kim
Je-rub'ba-al	Ig-e-ab'a-rim	Joi'a-rib
Je-rub'e-sheth	Jg'e-al	Jok'de-am
Jer'u-el (16)	Jib'sam	Jo'kim
Je-ru'sa-lem	Jid'laph	Jok'me-am
Je-ru'sha (12)	Jim	Jok'ne-am
Je-sai'ah (5)	Jim'la, or Im'la	Jok'shan
Jesh-a-i'ah (5)	Jim'na, or Jim'nah	Jok'tan
Jesh'a-nah	Jim'nites	Jok'the-el
Jesh-ar'e-lah	I'jon	Jo'na (9)

Jon'a-dab
 Jo'nah (9)
 Jo'nan
 Jo'nas
 Jon'a-than
 Jo'nath E'lim
 Re-cho'chim
 Jop'pa
 Jo'ra
 Jo'ra-i (5)
 Jo'ram
 Jor'dan
 Jor'i-bas
 Jo'rim
 Jor'ko-am
 Jos'a-bad
 Jos'a-phat
 Jos-a-phi'as (15)
 Jo'se
 Jos'e-dech
 Jos'e-el
 Jo'seph
 Jo'ses
 Josh'a-bad
 Jo'shah (9)
 Josh'a-phat
 Josh-a-vi'ah (15)
 Josh-bek'a-sha
 Josh'u-a
 Jo-si'ah (15)
 Jo-si'as
 Jos-i-bi'ah (15)
 Jos-i-phi'ah
 Jo-si'phus (12)
 I-o'ta (9)
 Jot'bah (9)
 Jot'bath
 Jot'ba-tha
 Jo'tham
 Joz'a-bad

Joz'a-char
 Joz'a-dak
 Iph-e-dei'ah (15)
 Ir
 I'ra
 I'rad
 I'ram
 I'ri (3)
 I-ri'jah (15)
 Ir'na-hash
 I'ron
 Ir'pe-el (11)
 Ir-she'mish
 I'ru
 I'sa-ac
 I'zak
 I-sai'ah (5)
 Is'cah
 Is-car'i-ot
 Is'da-el (11)
 Ish'bah (9)
 Ish'bak
 Ish'bi Be'nob
 Ish'bo-sheth
 I'shi (3)
 I-shi'ah (15)
 I-shi'jah (15)
 Ish'ma (9)
 Ish'ma-el (11)
 Ish'ma-el-ites
 Ish-ma-i'ah (15)
 Ish'me-rai (5)
 I'shod
 Ish'pan
 Ish'tob
 Ish'u-a (9)
 Ish'u-ai (5)
 Is-ma-chi'ah (15)
 Is-ma-i'ah (15)
 Is'pah

Is'ra-el (9)
 Is'ra-el-ites
 Is'sa-char
 Is-tal-cu'rus (12)
 Is'u-i (3)
 Is'u-ites
 Ith'a-i, or It'a-i (5)
 It'a-ly
 Ith'a-amar
 Ith'i-el (11)
 Ith'mah (9)
 Ith'nan
 Ith'ra (9)
 Ith'ran
 Ith're-am
 Ith'rites
 It'tah Ka'zin
 It'ta-i (5)
 It-u-re'a (12)
 I'vah
 Ju'bal
 Ju'cal
 Ju'dah (9)
 Ju'das
 Jude
 Ju-dæ'a
 Ju'dith
 Ju'el
 Ju-shab'he-sed
 Ju'stus
 Jut'tah (9)
 Iz'har
 Iz'e-har (12)
 Iz'har-ite
 Iz'ra-hite
 Iz-ra-i'ah, or
 Is-ra-i'ah (9)
 Iz're-el (11)
 Iz'ri (3)
 Iz'rites

K.

Kab	Ke'nah	Kir'jath-a'ri-us
Kab'ze-el (11)	Ke'nan	Kir'jath Ba'al
Ka'des	Ke'nath	Kir'jath Hu'zoth
Ka'desh, or Ca'desh	Ke'naz	Kir'jath Je'a-rim
Ka'desh Bar'ne-a	Ken'ites	Kir'jath San'nah
Kad'mi-el (11)	Ken'niz-zites	Kir'jath Se'pher
Kad'mon-ites	Ker-en-hap'puch	Kir'i-oth (4)
Kal'la-i (5)	Ker-en-hap'puk	Kish
Ka'nah (9)	Ke'ri-oth	Kish'i (3)
Ka-re'ah (9)	Ke'ros	Kish'i-on (4)
Kar'ka-a (9)	Ke-tu'ra	Ki'shon, or Ki'sea
Kar'kor	Ke'zi-a (4) (9)	Kith'lish
Kar'na-im (16)	Ke'ziz	Kit'ron
Kar'tah (9)	Kib'roth Hat-ta'a-	Kit'tim
Kar'tan	vah	Ko'a (9)
Kat'tah	Kib'za-im	Ko'hath
Ke'dar	Kid'ron	Ko'hath-ites
Ked'e-mah (9)	Ki'nah (9)	Kol-a-i'ah (15)
Ked'e-moth	Kir	Ko'rah (14)
Ke'desh	Kir-har'a-seth	Ko'rah-ites
Ke-hel'a-thah	Kir-he-resh	Ko'rath-ites
Kei'lah (9)	Kir'i-ath or Kir'jath	Kor'ites
Ke-lai'ah (5)	Kir'jath Ar'ba	Ko're
Kel'i-ta	Kir'jath A'im	Koz
Kem'u'el (12)	Kir'jath A'rim	Kush-ai'ah (15)

L.

La'a-dah (9)	La-hai'roi	La'shah
La'a-dan	Lah'man	La-sha'ron
La'ban	Lah'mas	Las'the-nes
Lab'a-na (9)	Lah'mi (3)	Laz'a-rus
La'chish	La'ish	Le'ah (9)
La-cu'nus (12)	La'kum	Leb'a-nah
La'dan	La'mech (6)	Leb'a-non
La'el	Lap'i-doth	Leb'a-oth
La'had	La-se'a (9)	Leb-be'us (12)

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Le-bo'nah
Le'chah
Le'ha-bim
Le'hi
Lem'u-el (11)
Le'shem
Let'tus
Le-tu'shim
Le'vi (3)
Le-vi'a-than
Le'vis
Le'vites
Le-vit'i-cus
Le-um'mim
Lib'a-nus
Lib'nah (9)

Lib'ni (3)
Lib'nites
Lyb'i-a (9)
Lig-nal'oes
Li'gure
Lik'hi (3)
Lo-am'mi (3)
Lod
Lod'e-bar
Log
Lo'is
Lo Ru-ha'mah
Lot
Lo'tan
Loth-a-su'bus (12)
Lo'zon

Lu'bim
Lu'bims
Lu'cas
Lu'ci-fer
Lu'ci-us
Lud
Lu'dim
Lu'hith
Luke
Luz
Ly-c-a-o'ni-a
Ly-c'a
Lyd'da
Ly-sa'ni-as (15)
Lys'i-a (9)
Lys'tra

M.

Ma'a-cah (9)
Ma'a-chah (6)
Ma-ach'a-thi (3)
Ma-ach'a-thites
Ma-ad'ai (5)
Ma-a-di'ah (15)
Ma-a'i
Ma-al'ch A-crab'
 bim
Ma'a-nai (5)
Ma'a-rath
Ma-a-se-i'ah
Ma-a-si'ah (15)
Ma'ath
Ma'az
Ma-a-zi'ah (15)
Mab'da-i (5)
Mac'a-lon
Mac'ca-bees
Mac-ca-bæ'us
Mach'be-nah
Mach'be-nai (5)
Ma'chi (3) (6)

Ma'chir
Ma'chir-ites
Mach'mas
Machi-na-de'bai (5)
Mach-pe'lah
Mach-he'loth
Ma'cron
Mad'a-i (5)
Ma-di'a-bun
Ma-di'ah (15)
Ma'di-an
Mad-man'nah
Ma'don
Ma-e'lus (12)
Mag'bish
Mag'da-ia (9)
Mag'da-len
Mag-da-le'ne
Mag'di-el (11)
Ma gog
Ma'gor Mis'sa-bib
Mag'pi-ash (4)
Ma'ha-lah

Ma'ha-lath
Le-an'noth
Ma'ha-lath
Mas'chil (6)
Ma-hal'e-cl
Ma'ha-li (3)
Ma-ha-na'im (16)
Ma'ha-neh Dan
Ma'ha-nem
Ma-har'a-i (5)
Ma'nath
Ma'ha-vites
Ma'haz
Ma-ha'zi-oth
Ma'her-shal'al-
 hash'baz
Mah'lah
Mah'li (3)
Mah'lites
Mah'lon
Mai-an'e-as
Ma'kas
Ma'ked

Mak-e'loth	Mar'tha	Me'hir
Mak-ke'dah (12)	Ma'ry	Me-hol'ath-ite
Mak'tesh	Mas'chil (6)	Me-hu'ja-el
Mal'a-chi (3) (6)	Mas'e-loth	Me-hu'man (5)
Mal'cham	Mash	Me-hu'nim
Mal-chi'ah (15)	Ma'shal	Me-hu'nim
Mal'chi-el (11)	Mas'man	Me-jar'kon
Mal'chi-el-ites	Mas'moth	Mek'o-nah
Mal-chi'jah	Mas're-kah (9)	Mel-a-ti'ah (15)
Mal-chi'ram	Ma'sa (9)	Mel'chi (3) (6)
Mal-chi-shu'ah (12)	Mas'sah	Mel-chi'ah (6) (9)
Mal'chom	Mas-si'as (15)	Mel-chi'as (15)
Mal'chus (6)	Ma'tred	Mel'chi-el (11)
Mal'las	Ma'tri (3)	Mel-chis'e-dek
Mal'lo-thi (3)	Mat'tan	Mel-chi-shu'a
Mal'luch	Mat'tan-ah	Me-le'a
Ma-mai'as (5)	Mat-tan-i'ah	Me'lech (6)
Mam'mon	Mat'ta-tha	Me'li-cu
Mam-ni-ta-nai'mus	Mat-ta-thi'as	Me'l-i-ta
Mam're	Mat-te-na'i (5)	Me'zar
Ma-mu'cus	Mat'than	Mem'phis
Man'a-en	Mat'that	Me-mu'can (12)
Man'a-hath	Mat-the'las	Men'a-hem
Man'a-hem	Mat'thew	Mc'nan
Ma-na'heth-ites	Mat-thi'as (15)	Me'ne
Man-as-se'as (12)	Mat-ti-thi'ah	Me'nith
Ma-nas'seh (9)	Maz-i-ti'as (15)	Men'o-thai (5)
Ma-nas'sites	Maz-za'roth	Me-on'e-nem
Ma'neh (9)	Me'ah	Mepl'a-ath
Ma'ni (3)	Me-a'ni (3)	Me-phib'o-seth
Man'na	Me-a'rah	Me'rab
Ma-no'ah	Me-bu'nai (5)	Mer-a-i'ah (15)
Ma'och (6)	Mech'e-rath (11)	Mc-rai'oth (5)
Ma'on	Mech'e-rath-ite	Me'ran
Ma'on-ites	Me'dad	Mer'a-ri (3)
Ma'ra (9)	Med'a-lah (9)	Mer'a-rites
Ma'rah (9)	Me'dan	Mer-a-tha'im (16)
Mar'a-lah	Med'e-ba (9)	Mc'red
Mar-a-nath'a	Medes	Mer'e-moth
Mar-do-che'us	Me'di-a	Me'res
Ma-re'shah	Me'di-an	Mer'i-bah
Mark	Me-e'da	Mer'i-bah Ka'desh
Mar'i-sa (9)	Me-gid'do	Me-rib'ba-al
Mar'moth	Me-gid'don	Mer'i-moth (4)
Ma'roth	Me-ha'li (3)	Me-ro'dach (11)
Mar'se-na (9)	Me-het'a-bel	Bal'a-dan
Mar'te-na	Me-hi'da	Me'rom

Me-ron'o-thitè (11) **M**ich'ri (3)
Me'roz **M**ich'tam
Me'ruth **M**id'din
Me'sech (6) **M**id'i-an
Me'sek **M**id'i-an-ites
Me'sha **M**ig'da-lel
Me'shach (6) **M**ig'dal Gad
Me'shech (6) **M**ig'dol
Me'shek **M**ig'ron
Mesh-el-e-mi'ah **M**ij'a-min
Mesh-ez a-bel **M**ik'loth
Mesh-ez'a-beel **M**ik-nei'ah (9)
Mesh-il-la'mith **M**il-a-la'i (5)
Mesh-il'le-moth **M**il'chah (9)
Me-sho'bah (9) **M**il'cha (9)
Me-shul'lam **M**il'cah
Me-shul'le-mith **M**il'com
Mes'o-bah (11) **M**il'lo
Mes'o-ba-ite **M**i'na (9)
Mes-o-po-ta'mi-a **M**i-ni'a-min
Mes-si'ah (15) **M**in'ni (3)
Mes-si'as (15) **M**in'nith
Me-te'rus (12) **M**iph'kad
Me'theg Am'mah **M**ir'i-am
Meth're-dath **M**ir'ma (9)
Me-thu'sa-el **M**is'gab
Me-thu'se-lah **M**ish'a-el (11)
Me-thu'se-la **M**i'shal (3)
Me-u'nim (11) **M**i'sham
Mez'a-hab **M**ish'e-al
Mi'a-min **M**ish'ma (9)
Mib'har **M**ish-man'na
Mib'sam **M**ish'ra-ites (8)
Mib'zar **M**is'par
Mi'cah (9) **M**is pe-reth
Mi-cai'ah (5) **M**is'pha (9)
Mi'cha (9) **M**is'phah (9)
Mi'cha-el (11) (16) **M**is'ra-im (16)
Mi'chah (9) **M**is're-photh-
Mi'chal **ma'im** (16)
Mich'mas (6) **M**ith'cah (9)
Mik'mas **M**ith'nite
Mich'mash **M**ith'ri-dath
Mich'me-thah **M**i'zar

Miz'pah (9)
Miz'pch (9)
Miz'ra-im (16)
Miz'zah (9)
Mna'son
Na'son, Eng
Mo'ab
Mo'ab-ites
Mo-a-di'ah (15)
Mock'mur
Mock'ram
Mo'din
Mo'eth
Mol'a-dah (9)
Mo'lech (6)
Mo'lock
Mo'lok
Mo'li (3)
Mo'lid
Mo'loch (6)
Mom'dis
Mo-o-si'as
Mo'rash-ite
Mo'ras-thite
Mor'de-cai (5) (11)
Mo'reh (9)
Mo'resh-eth **G**ath
Mo-ri'ah (15)
Mo-se'ra (9)
Mo-se'rah (9)
Mo-so'roth
Mo'ses
Mo'zes
Mo-sol'lam
Mo-sul'la-mon
Mo'za (9)
Mo'zah
Mup'pim
Mu'shi (3)
Mu'shites
Muth-lab'ben
Myn'dus
My'ra (9)
Myt-**ę**-le'ne

N.

Na'ain	Naph'tha-li (3)	Nem-u'el (11)
Na'a-mah	Naph'thar	Nem'u-el-ites
Na'a-man (15)	Naph'tu-him (11)	Ne'pheg
Na'a-ma-thites	Nas'bas	Ne'phi (3)
Na'a-mites	Na'shon	Ne'phis
Na'a-rah	Na'sith	Ne'phish
Na'a-rai (5)	Na'sor	Ne-phish'e-sim
Na'a-ran	Na'than	Neph'tha-li (3)
Na'a-rath	Na-than'a-el (11)	Nep'tho-ah
Na-ash'ou	Nath-a-ni'as (15)	Neph'tu-im
Na'a-thus	Na'than Me'lech (6)	Ne-phu'sim (11)
Na'bal	Na've	Ner
Nab'a'ri-as	Na'um	Ne're-us
Na-ba-the'ans	Naz-a-rene's	Ner'gal
Na'bath-ites	Naz'a-reth	Ner'gal Sha-re'zer
Na'both	Naz'a-rite	Ne'ri (3)
Na'chon (6)	Ne'ah	Ne-ri'ah (15)
Na'chor (6)	Ne-a-ri'ah (15)	Ne-than'e-el
Na'dab	Neb'a-i (5)	Neth-a-ni'ah
Na-dab'a-tha	Ne-ba'joth	Neth'i-nims
Nag'ge (7)	Ne-bal'lat	Ne-to'phah (9)
Na-ha'li-el (11)	Ne'bat	Ne-toph'a-thi (3)
Na-hal'lal	Ne'bo	Ne-toph'a-thites
Na'ha-lol	Neb-u-chad-nez'zar	Ne-zi'ah (15)
Na'ham	Neb-u-chod-on'o-	Ne'zib
Na-ham'a-ni (3)	sor	Nib'bas
Na-har'a-i (5)	Neb-u-chad-rez'zar	Nib'shan
Na'hash	Neb-u-shas'ban	Nic-o-de'mus
Na'hath	Neb-u-zar'a-dan	Ni-co-la'i-tanes
Nah'bi (3)	Ne'cho (6)	Nic'o-las
Na'ha-bi (3)	Ne-co'dan	Nim'rah
Na'hor	Ned-a-bi'ah (15)	Nim'rim
Nah'shon	Neg'i-noth (7)	Nim'rod
Na'hum	Ne-he'l-a-mite	Nim'shi (3)
Na'i-dus (5)	Ne-he-mi'ah	Nin'e-ve
Na'im	Ne'hum	Nin'e-veh
Na'in	Ne-hush'ta (9)	Nin'e-vites
Nai'oth (5)	Ne-hush'tah	Ni'san
Na-ne'a (9)	Ne-hush'tan	Nis'roch (6)
Na'o-mi (3)	Ne'i-el (11)	No-a-di'ah
Na'phish	Ne'keb	No'ah, or No'e
Naph'i-si (3)	Ne-ko'da	Nob

No'bah (9)
Nod
No'dab
No'e-ba (9)
No'ga, or No'gah

No'hah (9)
Nom
Nom'a-des
Non
Noph

No'phah
Nu-me'ni-us
Nun, the father of
Joshua
Nym'phas

O.

Ob-a-di'ah (15)
O'bal
O'bed
O'bed E'dom
O'beth
O'bil
O'both
O'chi-cl (11)
Oc-i-de'lus (7)
Os-i-de'lus, Eng.
Oc'i-na (7)
Os'i-na, Eng.
Oc'ran
O'ded
O-dol'lam
Od-on-ark'es
Og
O'had
O'hel
Ol'a-mus
O-lym'phas

Om-a-e'rus (11)
O'mar
O-me'ga (9)
O'mer
Om'ri (3)
On
O'nam
O'nan
O-nes'i-mus
On-e-siph'o-rus
O-ni'a-res
O-ni'as (15)
O'no
O'nus
On'y-cha
O'nyx
O'phel
O'pher
O'phir
Oph'ni (3)
Oph'rah

O'reb
O'ren, or O'ran
O-ri'on
Or'nan
Or'phah
Or-tho-si'as (15)
O-sai'as (5)
O-sc'as
O'sec
O'she-a
Os'pray
Os'si-frage
Oth'ni (3)
Oth'ni-el (11)
Oth-o-ni'as (15)
O'zem
O-zi'as (15)
O'zi-el (11)
Oz'ni (3)
Oz'nites (8)
O-zo'ra (9)

P.

Pa'a-rai (5)
Pa'dan
Pa'dan A'ram
Pa'don
Pa'gi-el (7)
Pa'hath Mo'ab
Pa'i (3) (5)
Pa'lal

Pal'es-tine
Pal'lu
Pal'lu-ites
Pal-ti (3)
Pal'ti-el (11)
Pal'tite
Pan'nag
Par'a-dise

Pa'rah
Pa'ran
Par'bar
Par-mash'ta
Par'me-nas
Par'nath
Par'nach (6)
Pa'rosh

Par-shan ¹ da-tha	Per'ga (9)	Phi-lo!o-gus
Par'u-ah	Per'ga-mos	Phil-o-me ¹ tor
Par-va'im (5) (16)	Pe-ri'da (9)	Phin'e-has
Pa'sach (6)	Per'iz-zites	Phi'son
Pas-dam'mim	Per'me-nas	Phle'gon
Pa-se'ah	Per-u'da (9) (11)	Pho'ros
Pash'ur	Peth-a-hi'ah (15)	Phul
Pas'so-ver	Pe'thor	Phur
Pat'a-ra	Pe-thu'el (11) (12)	Phu'rah
Pa-the'us (11)	Pe-ul'thai (5)	Phut
Path'ros	Phac'a-reth	Phu'vah
Path-ru'sim	Phai'sur (5)	Phy-gel'lus
Pat'ro-bas	Phal-dai'us (5)	Phy-lac'te-ries
Pa'u	Pha-le'as (11)	Pi-ha-hi'roth
Paul	Pha'leg	Pi'late
Ped'a-hel (11)	Phal'lu	Pil'dash
Ped'ah-zur	Phal'ti	Pil'e-tha
Ped-a-i'ah (5)	Phal'ti-el	Pil'tai (5)
Pe'kah (9)	Pha-nu'el (12)	Pi'non
Pek-a-hi'ah	Phar'a-cim (7)	Pi'ra
Pe'kod	Pha'ra-oh	Pi'ram
Pel-a-i'ah (5)	Pha'ro, Eng.	Pir'a-thon
Pel-a-li'ah	Phar-a-tho'ni (3)	Pir'a-thon-ite
Pel-a-ti'ah (15)	Pha'rez	Pis'gah
Pe'leg	Pha'rez-ites	Pi'son
Pe'let	Phar'i-sees	Pis'pah
Pe'leth	Pha'rosh	Pi'thon
Pe'leth-ites	Phar'phar	Poch'e-reth
Pe-li'as (15)	Phar'zites (8)	Pon'ti-us Pi'late
Pe'l'o-nite (8)	Phas'e-ah (12)	Por'a-tha (9)
Pe-ni'el (12)	Pha-se'lis (12)	Pot'i-phar
Pe-nin'nah	Phas'i-ron	Po-tiph'e-ra
Pen-tap'o-lis	Phe'be	Proch'o-rus
Pen'ta-teach	Phe-ni'ce (12)	Pu'a, or Pu'ah
Pen'ta-teuk	Phib'e-seth	Pu'dens
Pen'te-cost	Phi'col	Pu'hites (8)
Pen'te-coast	Phi-lar'ches	Pul rhymes dull
Pe-nu'el (11)	Phi-le'mon (11)	Pu'nites (8)
Pe'or	Phi-le'tus (11)	Pu'non
Per'a-zim	Phi-lis'ti-a	Pur, or Pu'rim
Pe'resh	Phi-lis'tim	Put'rhymes nut
Pe'rez	Phi-lis'tines (8)	Pu'ti-el (11)
Pe'rez Uz'za	Phi-lis'tins	Py'garg

R.

Ra-a'mah	Ra'pha	Reph-a-i'ah (15)
Ra-a-mi'ah (15)	Ra'pha-el (11) (15)	Reph'a-im (16)
Ra-am'ses	Ra'phel	Reph'a-ims
Rab'bah	Ra'phah (9)	Reph'i-dim
Rab'bath	Ra'pha-im (16)	Re'sen
Rab'bat	Ra'phon	Re'sheph
Rab'bi (3)	Ra'phu	Re'u
Rab'bith	Ras'sis	Reu'ben
Rab-bo'ni (3)	Rath'u-mus (12)	Re-u'el (11)
Rab'mag	Ra'zis	Reu'mah
Rab'sa-ces	Re-a-i'ah (5)	Re'zeph
Rab'sa-ris	Re'ba (9)	Re-z'i'a (15)
Rab'sha-keh	Re-bec ca (9)	Re'zin
Ra'ca, or Ra'cha	Re'chab (6)	Re'zon
Ra'chab (6)	Re'chab-ites	Rhe'gi-um
Ra'cal	Re'chah (9)	Re'je-um
Ra'chel (6)	Re'ka, Eng.	Rhe'sa
Rad'da-i (5)	Re-el-ai'ah (5)	Rho'da
Ra'gau	Re-el-i'as (15)	Rhod'o-cus
Ra'ges	Ree-sai'as (5)	Ri'bai (5)
Rag'u-a	Re'gem <i>the.g hard</i>	Rib'lah
Ra-gu'el (11)	Re'gem Me'lech (7)	Rim'mon
Ra'hab	Re'gom	Rim'mon Pa'rez
Ra'chab (6)	Re-ha-bi'ah (15)	Rin'nah (9)
Ra'ham	Re'hob	Ri'phath
Ra'kem	Re-ho-bo'am	Ris'sah (9)
Rak'kath	Re-ho'both	Rith'mah
Rak'kon	Re'hu	Ris'pah
Ram	Re'hum	Ro-ge'lim (11)
Ra'ma, or Ra'mah	Re'i (3)	Roh'gah (9)
Ra'math	Re'kem	Ro'ga
Ra-math-a'im (16)	Rem-a-li'ah 15	Ro'i-mus
Ram'a-them	Re'meth	Ro-mam-ti-e'zer
Ra'math-ite	Rem'mon	Rosh
Ra'math Le'hi	Rem'mon Meth'o-	Ru'by
Ra'math Mis'peh	ar	Ru'fus
Ra-me'ses	Rem'phan	Ru'ha-mah
Ra-mi'ah (15)	Rem'phis	Ru'mah
Ra'moth	Re'pha-el (11)	Rus'ti-cus
Ra'moth Gil'e-ad	Re'phah	Ruth



S.

Sa-bac-tha' ni (16)	Sa-mai'as (5)	Sa'rid
Sab'a-oth	Sa-ma'ri-a (16)	Sa'ron
Sa'bat	Sa-mar'i-tans	Sa-ro'thi (3)
Sab'a-tus	Sam'a-tus	Sar-se'chim (6)
Sab'ban	Sa-me'i'us (9)	Sa'ruch (6)
Sab-ba-the'us	Sam'gar Ne'bo	Sa'tan
Sab-be'us	Sa'mi (3)	Sath-ra-baz'nes
Sab-de'us	Sa'mis	Sath-ra-bou-za'nes
Sab'di (3)	Sam'lah (9)	Sav'a-ran
Sa-be'ans	Sam'mus	Sa'vi-as (15)
Sa'bi (3)	Samp'sa-mes	Saul
Sab'tah (9)	Sam'son	Sce'va
Sab'te-cha	Sam'u-el (11) (16)	Se'va
Sa'car	San-a-bas'sa-rus	Sche'chem
Sack'but	San'a-sib	Ske'kem
Sad-a-mi'as (15)	San-bal'lat	Scribes
Sa'das	San'he-drim	Scyth'i-ans
Sad-de'us	San-san'nah	Syth'i-ans
Sad'duc	Saph	Scy-thop'o-lis
Sad'du-cees	Sa'phat	Scy-tho-pol'i-tans
Sa'doc	Saph-a-ti'as (15)	Se'ba
Sa-ha-du'tha Je'gar	Saph'ir	Se'bat
Sa'la	Sa'pheth	Sec'a-cah
Sa'lah	Sap-phi'ra	Sech-e-ni'as (15)
Sal-a-sad'a-i (5)	Sap'phire	Se'chu
Sa-la'thi-el (11)	Sar-a-bi'as (15)	Sed-e-ci'as (15)
Sal'cah (9)	Sa'ra, or Sa'rai (5)	Sed-e-ki'as
Sal'chah	Sar-a-i'ah (5)	Se'gub
Sal'lem	Sa-rai'as (5) (11)	Se'ir
Sal'lim	Sa-ram'a-el	Se'i-rath
Sal'la-i (5)	Sar'a-mel	Se'la
Sal'lu	Sa'raph	Se'la Ham-mah-le'koth
Sal'lum	Sar-ched'o-nus	Se'lah
Sal-lu'mus (11)	Sar'de-us	Se'led
Sal'ma, or Sal'mah	Sar'dis	Sel-e-mi'as (15)
Sal'mon	Sar'dites	Sem
Sal-mo'ne (12)	Sar'di-us	Sem-a-chi'ah (15)
Sal'lom	Sar'dine	Sem-a-i'ah (15)
Sal-lo'me (12)	Sar'do-nyx	Sem-a-i'as (5)
Sal'lu	Sa're-a	Sem'e-i (3)
Sal'lu'm	Sa'rep'ta	Se-mel'le-us
Sa'ma-el (11)	Sar'gon	

Se'mis
 Sen'a-ah
 Se'neh (9)
 Se'nir
 Sen-a-che'rib (11)
 Sen'u-ah
 Se'o'rim
 Se'phar
 Seph'a-rad
 Seph-ar-va'im (16)
 Seph'ar-vites
 Seph'e'la
 Se'rah
 Se-rai'ah (5)
 Ser'a-phim
 Se'red
 Se'ron
 Se'rug
 Se'sis
 Ses'thel
 Seth
 Sc'thar
 Se'ther
 Sha-al-ab'bin
 Sha-al'bim
 Sha-al'bo-nite.
 Sha'aph
 Sha-a-ra'im (16)
 Sha-ash'gas
 Shab-beth'a-i (5)
 Shach'i-a
 Shad'dai (5)
 Sha'drach
 Sha'ge (7)
 Sha-haz'i-math (11)
 Shal'le-cheth
 Sha'lem
 Sha'lim
 Shal'i-sha
 Shal'lum
 Shal'ma-i (5)
 Shal'man
 Shal-ma-ne'ser
 Sha'ma
 Sham-a-ri'ah (15)
 Sha'med
 Sha'mer

Sham'gar
 Sham'huth
 Sha'n:ir
 Sham'ma (9)
 Sham'mah (9)
 Shain'ma-i (5)
 Sham'moth
 Sham-mu'a (9)
 Sham-mu'ah (9)
 Sham-she-ra'i (5)
 Sha'pham
 Sha'phan
 Sha'phat
 Sha'pher
 Shar'a-i (5)
 Shar'a-im (16)
 Sha'rar
 Sha're'zer
 Sha'ron
 Sha'ron-ite
 Sha-ru'hen
 Shash'a-i (5)
 Sha'shak
 Sha'veh (7)
 Sha'veth
 Sha'ul
 Sha'ul-ites
 Sha'u'sha
 She'al
 She-al'ti-el (11)
 She-a-ri'ah (15)
 She-ar-ja'shub
 She'ba, or She'bah
 She'bam
 Sheb-a-ni'ah (15)
 Sheb'a-rim
 She'b'at
 She'ber
 Sheb'na
 Sheb'u-el (11)
 Shec-a-ni'ah
 She'chem (6)
 She'chem-ites
 Shed'e-ur
 She-ha-ri'ah (15)
 She'kel
 She'lah

She'lan-ites
 Shel-e-mi'ah (15)
 She'leph
 She'lesh
 Shel'o-mi (3)
 Shel'o-mith
 Shel'o-moth
 She-lu'mi-el (11)
 Shem
 She'ma
 Shem'a-ah (9)
 Shem-a-i'ah (5)
 Shem-a-ri'ah (15)
 Shem'e-ber
 She'mer
 She-mi'da (12)
 She-mi'da-ites (8)
 Shem'i-nith
 She-mir'a-moth
 She-mu'el (11) (16)
 Shen
 She-na'zar
 She'nir
 She'pham
 Sheph-a-ti'ah (15)
 She'phi (3)
 She'pho
 She-phu'phan (11)
 She'rah
 Sher-e-bi'ah (15)
 She'resh
 She-re'zer
 She'shock
 She'shai (5)
 She'shan
 Shesh-baz'zar
 Sheth
 She'thar
 She'thar Boz'na-i
 She'va
 Shib'bo-leth
 Shib'mah (9)
 Shi'chron
 Shig-gai'on (5)
 Shi'on
 Shi'hor
 Shi'hor Lib'nath

Shi-i'im (3) (4)	Sho'bal	Si'hor
She-i'im	Sho'bek	Si'las
Shil'hi	Sho'bi (3)	Sil'la (9)
Shil'him	Sho'cho (6)	Sil'o-a
Shil'lem	Sho'choh (9)	Sil'o-ah, or Sil'o-
Shil'lem-ites (8)	Sho'ham	am
Shi'loh, or Shi'lo (9)	Sho'mer	Sil'o-e (9)
Shi-lo'ah (11)	Sho'phach (6)	Si-mal-cu'e
Shi-lo'ni (3) (11)	Sho'phan	Sim'e-on
Shi-lo'nites (8)	Sho-shan'nim	Sim'e-on-ites (8)
Shil'shah	Sho-shan'nim	Si'mon
Shim'e-a	E'duth	Sim'ri (3)
Shim'e-am	Shu'a (9)	Sin
Shim'e-ath	Shu'ah (9)	Si'nai (5)
Shim'e-ath-ites	Shu'al	Si'nim
Shim'e-i (3)	Shu'ba-el (11)	Si'ites
Shim'e-on	Shu'ham	Si'on
Shim'hi (3)	Shu'ham-ites (8)	Siph'moth
Shi'mi (3)	Shu'hites	Sip'pai (5)
Shim'ites	Shu'lam-ite	Si'rach (1) (6)
Shim'ma (9)	Shu'math-ites	Si'rah (9)
Shi'mon	Shu'nam-ite	Sir'i-on
Shim'rath	Shu'nem	Sis-a-ma'i (5)
Shim'ri (3)	Shu'ni (3)	Sis'e-ra (9)
Shim'rith	Shu'nites (8)	Si-sin'nes
Shim'ron	Shu'pham	Sit'nah
Shim'ron-ites (8)	Shu'pham-ite	Si'ven
Shim'ron Me'ron	Shup'pim	So
Shim'shai (5)	Shur	So'choh (6) (9)
Shi'nab	Shu'shan	So'ko
Shi'nar	Shu'shan E'duth	So'coh (9)
Shi'phi (3)	Shu'the-lah	So'ko
Shiph'mite	Shu'thal-ites	So'di (3)
Shiph'ra (9)	Si'a (1)	Sod'om
Shiph'rath	Si'a-ka (1) (9)	Sod'om-ites
Ship'tan	Si'ba	Sod'o-ma
Shi'sha (9)	Sib'ba-chai (5)	Sol'o-mon
Shi'shak	Sib'bo-leth	Sop'a-ter
Shit'ra-i (5)	Sib'mah (9)	Soph'e-reth
Shit'tah (9)	Sib'ra-im (16)	So'rek
Shit'tim Wood	Si'chem (1) (6)	So-sip'a-ter
Shi'za (9)	Sid'dim	Sos'the-nes
Sho'a (9)	Si'de	Sos'tra-tus
Sho'ah (9)	Si'don	So'ta-i (5)
Sho'bab	Si-gi'o-noth (7)	Sta'chys (6)
Sho'bach (6)	Si'ha (9)	Sta'kees
Sho'ba-i (5)	Si'hon	Stac'te

Steph'a-nas	Su'di-as	Sy'char (1) (6)
Ste phen	Suk'ki-ims (4)	Sy-e'lus (12)
Su'ah (9)	Sur	Sy-e'ne
Su'ba	Su'sa	Syn'a-gogue
Su'ba-i (5)	Su'san-chites (6)	Syn'ti-che (4) (6)
Suc'coth	Su-san'nah (9)	Syr'i-a Ma'a-cah
Suc'coth Be'noth	Su'si (3)	Syr'i-on
Su-ca'ath-ites	Syc'a-mine	Sy-ro-phe-nic'i-a
Sud	Sy-ce'ne	

T.

Ta'a-nach (6)	Tap'pu-ah (11)	Te'man-ites
Ta'a-nach Shi'lo	Ta'rah (9)	Tem'e-ni (3)
Tab'ba-oth	Tar'a-lah (9) (11)	Te'pho
Tab'bath	Tar're-a (9)	Te'rah (9)
Ta'be-al	Tar'pel-ites	Ter'a-phim
Tab'be-el (11)	Tar'shis	Te'resh
Ta-bel'li-us	Tar'shish	Ter'ti-us
Tab'e-rah (9)	Tar-shi'si (3)	Ter'she-us
Tab'i-tha	Tar'sus	Ter-tul'lus
Ta'bor	Tar'tak	Te'ta
Tab'ri-mon	Tar'tan	Tet'rarch (6)
Tach'mo-nite	Tat'na-i (5)	Thad-de'u's (12)
Tad'mor	Te'bah (9)	Tha'hash
Ta'han	Teb-a-li'ah (15)	Tha'mah (9)
Ta'han-ites	Te'beth	Tham'na-tha
Ta-hap'e-nes	Te-haph'ne-hes	Tha'ra (9)
Ta'hath	Te-hin'nah	Thar'ra (9)
Tah'pe-nes (9)	Te'kel	Thar'shish
Tah're-a (9)	Tek'o-a, or Tek'o-	Thas'si (3)
Tah'tim Hod'shi	ah	The'bez
Tal'i-tha Cu'mi	Tek'o-ites	The-co'e
Tal'mai (5) (16)	Tel'a-bib	The-las'ser
Tal'mon	Te'lah (9)	The-ler'sas
Tal'sas	Tel'a-im (16)	The-oc'a-nus
Ta'mah	Te-las'sar	The-od'o-tus
Ta'mar	Te'lem	The-oph'i-lus
Tam'muz	Tel-ha-re'sha	The'ras
Ta'nach (6)	Tel-har'sa (9)	Ther'me-leth
Tan'hu-meth	Tel'me-la (9)	Thes-sa-lo-ni'ca
Ta'nis	Tel'me-lah (9)	Theu'das
Ta'phath	Te'ma (9)	Thim'na-thath
Taph'nes	Te'man	This'be
Ta'phon	Tem'a-ni (3)	Thom'as

<i>Tom'as</i> , Eng.	<i>Ti'ras</i>	<i>To'i</i> (3)
<i>Thom'o-i</i> (3)	<i>Ti'rath-ites</i> (8)	<i>To'la</i> (9)
<i>Thra-se'as</i> (16)	<i>Tir'ha-kah</i> (9)	<i>To'lad</i>
<i>Thum'mim</i>	<i>Tir'ha-nah</i>	<i>To'la-ites</i> (8)
<i>Thy-a-ti'ra</i> (9)	<i>Tir'i-a</i> (9)	<i>Tol'ba-nes</i>
<i>Tib'bath</i>	<i>Tir'sha-tha</i>	<i>To'phel</i>
<i>Tib'ni</i> (3)	<i>Tir'zah</i>	<i>To'phet</i>
<i>Ti'dal</i>	<i>Tish'bite</i>	<i>To'u</i>
<i>Tig'lath Pi-le'ser</i>	<i>Ti'ven</i>	<i>Trach-o-ni'tis</i> (12)
<i>Tik'vah</i> (9)	<i>Ti'za</i>	<i>Triph'o-lis</i>
<i>Tik'vath</i>	<i>Ti'zite</i> (8)	<i>Tro'as</i>
<i>Ti'lon</i>	<i>To'ah</i>	<i>Tro-gyl'li-um</i>
<i>Ti-me'us</i> (11)	<i>Tob</i>	<i>Troph'i-mus</i>
<i>Tim'na</i> (9)	<i>To-bi'ah</i> (15)	<i>Try-phe'na</i> (12)
<i>Tim'nath</i> (9)	<i>To-bi'as</i> (15)	<i>Try-pho'sa</i> (12)
<i>Tim'na-thah</i>	<i>To'bie</i> , Eng.	<i>Tu'bal</i>
<i>Tim'nath He'res</i>	<i>To'bi-el</i> (4) (11)	<i>Tu'bal Ca'in</i>
<i>Tim'nath Se'rah</i>	<i>To-bi'jah</i> (15)	<i>Tu-bi'e-ni</i> (3)
<i>Tim'nite</i> (8)	<i>To'bit</i>	<i>Tych'i-cus</i>
<i>Ti-mo'the-us</i>	<i>To'chen</i> (6)	<i>Tyre</i>
<i>Tim'o-thy</i> , Eng.	<i>To-gar'mah</i>	<i>Ty-ran'nus</i>
<i>Tiph'sah</i> (9)	<i>To'hu</i>	<i>Ty'rus</i>

V.

<i>Va-jez'a-tha</i> (9)	<i>Voph'si</i> (3)	<i>U'tha-i</i> (5)
<i>Va-ni'ah</i> (9)	<i>U'phaz</i>	<i>U'thi</i> (3)
<i>Vash'ni</i> (3)	<i>U-phar'sin</i>	<i>U'za-i</i> (5)
<i>Vash'ti</i> (3)	<i>Ur'ba-ne</i>	<i>U'zal</i>
<i>U'cal</i>	<i>U'ri</i> (3)	<i>Uz'za</i> (9)
<i>U'el</i>	<i>U-ri'ah</i> (9)	<i>Uz'zah</i> (9)
<i>U'la-i</i> (5)	<i>U-ri'as</i> (15)	<i>Uz'zen She'rah</i>
<i>U'lam</i>	<i>U-ri-el</i> (4) (11)	<i>Uz'zi</i> (3)
<i>Ul'la</i> (9)	<i>U-ri'jah</i> (9) (15)	<i>Uz'zi'ah</i> (15)
<i>Um'mah</i> (9)	<i>U'rim</i>	<i>Uz'zi'el</i> (11) (16)
<i>Un'ni</i> (3)	<i>U'ta</i> (9)	<i>Uz'zi'el-ites</i> (8)

X.

<i>Xa'gus</i>	<i>Xe'ne-as</i>	<i>Xe-rol'y-be</i>
<i>Xan'thi-cus</i>	<i>Xer-o-pha'gi-a</i>	<i>Xys'tus</i>

Z.

Za-a-na'im (16)	Zar'e-phath	Zer
Za'a-nan	Zar'e-tan	Ze'rah (9)
Za-a-nan' nim	Za'reth Sha'har	Zer-a-hi'ah (15)
Za'a-van	Zar'hites	Zer-a-i'a (5)
Za'bad	Zar'ta-nah	Ze'rau
Zab-a-dæ'ans	Zar'than	Ze'red
Zab-a-dai'as (5)	Zath'o-e	Zer'e-da
Zab'bai (5)	Za-thu'i (3) (11)	Ze-red'a-thah
Zab'bud	Zath'thu	Zer'e-rath
Zab-de'us (12)	Zat'tu	Ze'resh
Zab'di (3)	Za'van	Ze'reth
Zab'di-el (11)	Za'za	Ze'ri (3)
Za-bi'na (12)	Zeb-a-di'ah (15)	Ze'ror
Za'bud	Ze'bah (9)	Ze-ru'ah (11)
Zac'ca-i (5)	Ze-ba'im (11) (16)	Ze-rub'ba-bel
Zac'cur	Zeb'e-dee	Zer-u-i'ah (15)
Zach-a-ri'ah (15)	Ze-bi'na	Zer-vi'ah (15)
Za'cher (6)	Ze-bo'im (11)	Ze'tham
Za'ker	Ze-bu'da (11)	Ze'than
Zac-che'us (12)	Ze'bul	Ze'thar
Zak-ke'us	Zeb'u-lon-ites	Zi'a (9)
Za'dok	Zeb'u-lon (16)	Zi'ba (9)
Za'ham	Zech-a-ri'ah	Zib'e-on
Za'ir	Ze'dad	Zib'i-on
Za'laph	Zed-e-ki'ah (15)	Zich'ri (3)
Zal'mon	Zeeb	Zik'ri
Zal-mo'nah (12)	Ze'lah (9)	Zid'dim
Zal-mur'nah	Ze'lek	Zid-ki'jah (15)
Zam'bis	Ze-lo'phe-ad	Zi'don, or Si'don
Zam'bri (3)	Ze-lo'tes (11)	Zi-do'ni-ans
Za'moth	Zel'zah	Zif
Zam-zum'mims	Zem-a-ra'im (16)	Zi'ha (1)
Za-no'ah (9)	Zem'a-rite	Zik'lag
Zaph-nath-pa-a-ne' ah	Ze-mi'ra	Zil'lah
Za'phon	Ze'nan	Zil'pah
Za'ra	Ze'nas	Zil'thai (5)
Zar'a-ces	Ze-o'rim (12)	Zim'mah
Za'rah	Zeph-a-ni'ah (15)	Zim'ram, or Zim'ran
Zar-a-i'as (15)	Ze'phath	Zim'ri (3)
Za're-ah	Zeph'a-thäh	Zin
Za're-ath-ites	Ze'phi, or Ze'pho	Zi'na (1) (9).
Za'red	Ze'phon	Zi'on, or Si'on (1)
	Zeph'on-ites	



ZA

ZO

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Zi'or (1)	Zi'na (1) (9)	Zo'phim
Ziph	Zo'an	Zo'rah
Zi'phah (1)	Zo'ar	Zo'rath-ites
Ziph'i-on (2)	Zo'ba, or Zo'bah	Zo're-ah
Ziph'ites (8)	Zo-be'bah (9) (11)	Zo'rites
Zi'phron (1)	Zo'har	Zo-rob'a-bel (16)
Zip'por	Zo'he-leth	Zu'ar
Zip-po'rah (11) (16)	Zon'a-ras	Zuph
Zith'ri (3)	Zo'peth	Zur
Ziz	Zo'phah	Zu'ri-el (11)
Zi'za (1) (9)	Zo'phai (5)	Zu-ri-shad'dai (5)
Zi'zah (1; (9)	Zo'phar	Zu'zims



THUS are concluded two Vocabularies of Proper Names, with such minute attention to their syllabication and accentuation as entitles the author to pronounce them upon the whole, the most correct and copious Indexes to Pronunciation in our language. The labour attending this work was much greater than appears at first sight. The author had not only the words to divide into syllables according to the analogy of pronunciation; he had not only the common accent to mark, and this common accent often to settle between opposite authorities; but the secondary accent upon the beginning of polysyllables, scarcely hinted at by former philologists, was to be analogically adjusted, and its influence on the quantity of the vowel to be defined by the syllabication. This operation, with the reason of it, may be seen at large in Rule 20, 21, &c. prefixed to Greek and Latin Proper Names; and No. 530 in Principles of English Pronunciation, prefixed to the Critical Pronouncing Dictionary of the English Language: So that it may, with some degree of confidence be affirmed, that there is scarcely an accent or a hyphen in the whole catalogue that is not placed according to the best authorities and the soundest principles of pronunciation.



APPENDIX.

AARON. This is a word of three syllables in Labbe, who says it is used to be pronounced with the accent on the penultimate: but the general pronunciation of this word in English is in two syllables, with the accent on the first, and as if written *A'ron*. Milton uniformly gives it this syllabication and accent:

Till by two brethren (those two brethren call
Moses and *Aaron*) sent from God to claim
His people from inthralment.

PAR. LOST. b. xii. v. 170.

Abarim. This and some other words are decided in their accentuation by Milton;

From Aroar to Nebo, and the wild
Of southmost *Abarim* in Hesebon,
And Horonaim, Seon's realm, beyond
The flow'ry dale of Sibma clad with vines,
And Eleälé to th' Asphaltic pool.

PAR. LOST. b. i. v. 407.

— yet his temple high
Rear'd in Azotus, dreaded through the coast
Of Palestine, in Gath and Ascalon,
And *Accaron* and Gaza's frontier bounds. IB. 463.

Abram, or *Abraham*. The first name of two syllables was the patriarch's original name, but God increased it to the second, of three syllables, as a pledge of an increase in blessing. The latter name, however, from the feebleness of the *h* in our pronunciation of it, and from the absence of the accent, is liable to such an hiatus, from the proximity of two similar vowels, that in the most solemn pronunciation we seldom hear this name extended to three syllables. Milton has but once pronounced it in this manner, but has six times made it only two syllables: and this may be looked upon as the general pronunciation.

Adonai. Labbe, says his editor, makes this word of three syllables only; which, if once admitted, why, says he, should he dissolve the Hebrew diphthong in *Sadaä*, *Sinai*, *Tolmai*, &c. and at the same time make two syllables of the diphthong in *Casleu*, which are commonly united into one. In this, says he, he is inconsistent with himself.

Amen. The only word in the language which has necessarily two successive accents.

Asmadai. Mr. Oliver has not inserted this word, but we have it in Milton:

On each wing
Uriel and Raphaël his vaunting foe,
Though huge, and in a rock of diamond arm'd,
Vanquish'd Adrāmelech and *Asmadai*.
PAR. LOST: b. vi. v. 365.

whence we may guess the poet's pronunciation of it in three syllables; the diphthong sounding like the 'ai in daily. See Rule 5, and the word *Sinar*.

Azazel. This word is not in Mr. Oliver's Lexicon; but Milton makes use of it, and places the accent on the second syllable:

that proud honour claim'd
Azazel as his right; a cherub tall.
PAR. LOST. b. i. v. 534.

Bethphage. This word is generally pronounced by the illiterate in two syllables, and without the second *b*, as if written *Beth-page*.

Canaan. This word is not unfrequently pronounced in three syllables, with the accent on the second. But Milton, who in his *Paradise Lost* has introduced this word six times, has constantly made it two syllables, with the accent on the first. This is perfectly agreeable to the syllabication and accentuation of *Isaac* and *Balaam*, which are always heard in two syllables. This suppression of a syllable in the latter part of these words arises from the absence of accent: an accent on the second syllable would prevent the hiatus arising from the two vowels, as it does in *Baal* and *Baalm*, which are always heard in two and three syllables respectively.

Capernaum. This word is often, but improperly, pronounced, with the accent on the penultimate.

Chaseba. For the accentuation of this word see Rule 11.

Deborah. The learned editor of *Labbe* tells us, that this word has the penultimate long, both in Greek and Hebrew; and yet our clergy, when reading the Holy Scriptures to the people in English, always pronounce it with the accent on the first syllable; and why not, says he, when they place the accent on the first syllable of *orator*, *auditor*, and *successor*: but, continues he, I suppose they accent them otherwise when they speak Latin. There needed, I think, no ghost come from the grave to tell him that.

Emmaus. This word is often improperly pronounced in two syllables, as if written *Em'maus*.

Israel. This word is colloquially pronounced in two syllables, and not unfrequently heard in the same manner from the pulpit. The tendency of two vowels to unite, when there is no accent to keep them distinct, is the cause of this corruption, as in *Canaan*, *Isaac*, &c.; but as there is a greater difficulty in keeping separate two unaccented vowels of the same kind, so the latter corruption is more excusable than the former; and, therefore, in my opinion, this word ought always in public pronunciation, especially in reading the Scripture, to be heard in three syllables. Milton introduces this word four times in his *Paradise Lost*, and constantly makes it two syllables only. But those who understand English prosody know that we have a great number of words which have two distinct impulses, that go for no more than a single syllable in verse, such as *heaven*, *given*, &c.; *higher* and *dyer* are always considered as dissyllables, and *hire* and *dire*, which have exactly the same quantity to the ear, but as monosyllables. *Israel*, therefore, ought always in deliberate and solemn speaking to be heard in three syllables. The same may be observed of *Raphael* and *Michael*.

Raphael. This word has uniformly the accent on the first syllable throughout Milton, though græcised by *Raphæl*; but the quantity is not so invariably settled by him; for in his *Paradise Lost* he makes it four times of three syllables, and twice of two. What is observed under *Israel* is applicable to this word. Colloquially we may pronounce it in two, as if written *Raphel*; but in deliberate and solemn speaking, or reading, we ought to make the two last vowels be heard separately and distinctly. The same may be observed of *Michael*, which Milton, in his *Paradise Lost*, uses six times as a word of three syllables, and eighteen times as a word of two only.

Sabachthani. Some, says the editor of *Labbe*, place the accent on the antepenultimate syllable of this word, and others on the penultimate; this last pronunciation, he says, is most agreeable to the Hebrew word, the penultimate of which is not only long, but accented: and as this word is Hebrew, it is certainly the preferable pronunciation.

Sabaoth. This word should not be confounded in its pronunciation with *Sabbath*, a word of so different a signification. *Sabaoth* ought to be heard in three syllables, by keeping the *a* and *o* separate and distinct. This, it must be confessed, is not very easy to do, but is absolutely necessary to prevent a very gross confusion of ideas and a perversion of the sense.

Satan. There is some dispute among the learned about the quantity of the second syllable of this word when Latin or Greek, as may be seen in *Labbe*, but more about the first. This is acknowledged to be short; and this has induced those critics who have great knowledge of Latin, and very little of

their own language, to pronounce the first syllable short in English, as if written *Sattan*. If these gentlemen have not perused the Principles of Pronunciation, prefixed to the Critical Pronouncing Dictionary, I would take the liberty of referring them to what is there said, for full satisfaction, for whatever relates to deriving English quantity from the Latin. But for those who have not an opportunity of inspecting that work, it may, perhaps, be sufficient to observe, that no analogy is more universal than that which, in a Latin word of two syllables, with but one consonant in the middle, and the accent on the first syllable, leads us to pronounce that syllable long. This is, likewise, the genuine pronunciation of English words of the same form; and where it has been counteracted we find a miserable attempt to follow the Latin quantity in the English word, which we entirely neglect in the Latin itself (see Introduction, page xxiii). *Cato* and *Plato* are instances where we make the vowel *a* long in English, when it is short in Latin; and *caligo* and *cogito*, where we make the *a* and *o* short in English, when it is long in Latin. Thus a word of two syllables, with one consonant in the middle and the accent on the first, which, according to our own vernacular analogy, we should pronounce as we do *Cato* and *Plato*, with the first vowel long: if this word happens to be derived from a word of three syllables in Latin, with the first short; this is looked upon as a good reason for shortening the first syllable of the English word, as in *magic*, *placid*, *tepid*, &c., though we violate this rule in the pronunciation of the Latin words *caligo*, *cogito*, &c., which, according to this analogy, ought to be *cale-i-go*, *cog-e-i-to*, &c.

This pedantry, which ought to have a harsher title, has considerably hurt the sound of our language, by introducing into it too many short vowels, and consequently rendering it less flowing and sonorous. The tendency of the penultimate accent to open and lengthen the first vowel in dissyllables, with but one consonant in the middle, in some measure counteracts the shortening tendency of two consonants, and the almost invincible shortening tendency of the antepenultimate accent; but this analogy, which seems to be the genuine operation of nature, is violated by these ignorant critics from the pitiful ambition of appearing to understand Latin. As the first syllable, therefore, of the word in question has its first vowel pronounced short for such miserable reasons as have been shown, and this short pronunciation does not seem to be general, as may be seen under the word in the Critical Pronouncing Dictionary, we ought certainly to incline to that pronunciation, which is so agreeable to the analogy of our own language, and which is at the same time so much more pleasing to the ear. See Principles prefixed to

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the Critical Pronouncing Dictionary, No. 543, 544, &c., and the words *Drama* and *Satire*.

Siloa. This word, according to the present general rule of pronouncing these words, ought to have the accent on the second syllable, as it is grecised by Σιλωά; but Milton, who understood its derivation as well as the present race of critics, has given it the antepenultimate accent, as more agreeable to the general analogy of accenting English words of the same form:

—Or if Sion hill
Delight thee more, or *Siloa's* brook that flow'd
Fast by the oracle of God—

If criticism ought not to overturn settled usages; surely when that usage is sanctioned by such a poet as Milton, it ought not to be looked upon as a licence, but an authority. With respect to the quantity of the first syllable, analogy requires that if the accent be on it, it should be short. See Rules prefixed to the Greek and Latin Proper Names, rule 21.

Sinai. If we pronounce this word after the Hebrew, it is three syllables; if after the Greek Σιναῖ, but two only. Labbe adopts the former pronunciation, but general usage seems to prefer the latter; and if we almost universally follow the Greek in other cases, why not in this? Milton adopts the Greek:

Sing, heav'nly muse! that on the secret top
Of Oreb or of *Sinai* didst inspire
That shepherd—

God, from the mount of *Sinai*, whose gray top
Shall tremble, he descending, will himself
In thunder, lightning, and loud trumpets' sound,
Ordain them laws.

PAR. LOST. b. XII. v. 227.

We ought not, indeed, to lay too much stress on the *quantity* of Milton, which is often so different in the same word; but these are the only two passages in his *Paradise Lost*, where this word is used; and as he has made the same letters a diphthong in *Asmodai*, it is highly probable he judged this the true pronunciation.

Zabulon. Notwithstanding, says the editor of Labbe, this word in Greek, Ζαβελών, has the penultimate long, in our churches we every where hear it pronounced with the acute on the antepenultimate. Those who thus pronounce it plead, that in Hebrew the penultimate vowel is short: but in the word *Zorobabel*, Ζοροβαβελ, they follow a different rule; for though the penultimate in Hebrew is long, they pronounce it with their own favourite antepenultimate accent.

Thus we see what has been observed of the tendency of Greek and Latin words to desert their original accent, and to adopt that of the English, is much more observable in words from the Hebrew. Greek and Latin words are fixed in their pronunciation, by a thousand books written expressly upon the subject, and ten thousand occasions of using them; but Hebrew words, from the remote antiquity of the language, from the paucity of books in it, from its being originally written without points, and the very different style of its poetry from that of other languages, afford us scarcely any criterion to recur to for settling the pronunciation, which must therefore often be irregular and desultory. The Septuagint, indeed, gives us some light, and is the only star by which we can steer; but this is so frequently obscured, as to leave us in the dark, and to force us to pronounce according to the analogy of our own language. It were to be wished, indeed, that this were to be entirely adopted in Hebrew words, where we have so little to determine us; and that those words which we have worn into our own pronunciation were to be a rule for all others of the same form and termination; but it is easier to bring about a revolution in kingdoms than in languages. Men of learning will always form a sort of literary aristocracy; they will be proud of the distinction, which a knowledge of languages gives them above the vulgar, and will be fond of showing this knowledge, which the vulgar will never fail to admire and imitate.

The best we can do, therefore, is to make a sort of compromise between the ancient languages and our own, to form a kind of compound ratio of Hebrew, Greek, Latin, and English, and to let each of these prevail as usage has permitted them. Thus *Emanuel*, *Samuel*, *Lemuel*, which, according to the Latin analogy and our own, have the accent on the antepenultimate syllable, ought to remain in quiet possession of their present pronunciation, notwithstanding the Greek Εμμανουήλ, Σαμουήλ; but *Elishua*, *Esdrebon*, *Gederah*, must have the accent on the penultimate, because the Greek words into which they are translated, Ἐλισσα, Εσδρελον, Γαδδηα, have the penultimate long. If this should not appear a satisfactory method of settling the pronunciation of these words, I must intreat those who dissent from it to point out a better: a work of this kind was wanted for general use; it is addressed neither to the learned nor the illiterate, but to that large and most respectable part of society, who have a tincture of letters, but whose avocations deny them the opportunity of cultivating them. To these a work of this kind cannot fail of being useful; and by its utility to these the author wishes to stand or fall.

OBSERVATIONS
ON THE
GREEK and LATIN
ACCENT and QUANTITY;

WITH
SOME PROBABLE CONJECTURES ON THE METHOD
OF FREEING THEM FROM
THE OBSCURITY AND CONTRADICTION
IN WHICH THEY ARE INVOLVED,
BOTH BY THE ANCIENTS AND MODERNS.

“ Nullius addictus jurare in verba magistri.” HOR.

ADVERTISEMENT.

AFTER the many learned pens which have been employed on the subject of the following Observations, the author would have been much ashamed of obtruding his humble opinion on so delicate a point, had he not flattered himself that he had taken a material circumstance into the account which had been entirely overlooked by almost every writer he had met with.

It is not a little astonishing, that when the nature of the human voice forms so great a part of the inquiry into accent and quantity, that its most marking distinctions should have been so little attended to. From a perusal of every writer on the subject*, one would be led to suppose that high and low, loud and soft, and quick and slow, were the only modifications of which the voice was susceptible; and that the inflexions of the voice, which distinguish speaking from singing, did not exist. Possessed, therefore, of this distinction of sounds, the author, at least, brings something new into the inquiry; and if, even with this advantage, he should fail of throwing light on the subject, he is sure he shall be entitled to the indulgence of the learned, as they fully understand the difficulty of the question.

It may, perhaps, be necessary to observe, that the author does not enter into the question of the authenticity of the Greek accents, which he thinks has been demonstrated by Primatt, Forster, and the late author of an *Essay on the Greek and Latin Prosodies*: his principal aim is, to show the nature of the acute and grave accents, and the compatibility of both with either long or short quantity.

* The only exception to this general assertion is Mr. Steele, the author of *Prosodia Rationalis*; but the design of this gentleman is not so much to illustrate the accent and quantity of the Greek language as to prove the possibility of forming a notation of speaking sounds for our own; and of reducing them to a musical scale, and accompanying them with instruments. The attempt is undoubtedly laudable; but no farther useful than to show the impossibility of it by the very method he has taken to explain it. For it is wrapped up in such an impenetrable cloud of music as to be unintelligible to any but musicians: and the distinctions of sound are so nice and numerous as to discourage the most persevering student from labouring to understand him.

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OBSERVATIONS

ON THE

GREEK and LATIN ACCENT, &c.

I. IN order to form an idea of the Accent and Quantity of the dead languages, it will be necessary first to understand what we mean by the accent and quantity of our own language: and as quantity is supposed by some to regulate the accent in English as well as in Greek and Latin, it will be necessary first to inquire, what we mean by long and short vowels; or as some are pleased to term them, syllables.

II. In English, then, we have no conception of quantity arising from any thing but the nature of the vowels, as they are pronounced long or short: whatever retardation of voice in the sound of a vowel there might be in Greek or Latin before two consonants, and those often twin consonants, we find every vowel in this situation as easily pronounced short as long; and the quantity is found to arise from the length or shortness we give to the vowel, and not from any obstruction of sound occasioned by the succeeding consonants. Thus the *a* in *banish*, *banner*, and *banter*, is short in all these words, and long in *paper*, *taper*, and *vapour*: the *i* is long in *miser*, *minor*, and *mitre*, and short in *misery*, *middle*, and *mistress*: and so of the rest of the vowels: and though the accent is on the first syllable of all these words, we see it perfectly compatible with either long or short quantity.

III. As a farther proof of this, we may observe, that unaccented vowels are frequently pronounced long when the accented vowels are short. Thus the *o* in *Cicero* is long, though unaccented; and the *i* short, though under the accent. The same may be observed of the name of our English poet *Lillo*. So in our English words *cónclave*, *réconcile*, *chámomile*, and the substantives *cónfine*, *pérfume*, and a thousand others, we see the first accented syllable short, and the final unaccented syllable long. Let those who contend that the acute accent and long quantity are inseparable call the first vowels of these words long, if they please; but to those who make their ear and not their eye the judge of quantity—when compared with the last vowels, they will always be esteemed short.

IV. The next object of inquiry is, what is the nature of English Accent. Mr. Sheridan *, with his usual decision, tells us, that accent is only a greater force upon one syllable than another, without any relation to the elevation or depression of the voice; while almost every other writer on the subject makes the elevation or depression of the voice inseparable from accent. When words are pronounced in a monotone, as the Bellman repeats his verses, the Crier pronounces his advertisement, or the Clerk of a Church gives out the psalm, we hear

* The term (accent) with us has no reference to inflexions of the voice or musical notes, but only means a peculiar manner of distinguishing one syllable of a word from the rest. *Lectures on Elocution*, quarto edition, page 41.

To illustrate the difference between the accent of the ancients and that of ours (says Mr. Sheridan), let us suppose the same movements beat upon the drum, and sounded by the trumpet. Take, for instance, a succession of words, where the accent is on every second syllable which forms an iambic movement; the only way by which a drum (as it is incapable of any change of notes) can mark that movement, is by striking a soft note first, followed by one more forcible, and so in succession. Let the same movement be sounded by the trumpet in an alternation of high and low notes, and it will give a distinct idea of the difference between the English accent and those of the ancients. *Art of Reading*, page 75.

an *ictus* or accentual force upon the several accented syllables which distinguishes them from the others, but no more variety of tone than if we were to beat the syllables of the same words upon a drum, which may be louder or softer, but cannot be either higher or lower; this is pronouncing according to Mr. Sheridan's definition of accent: and this pronunciation certainly comes under the definition of singing: it is singing ill, indeed, as Julius Cæsar said, of a bad reader; but still it is singing, and therefore essentially different from speaking; for in speaking, the voice is continually *sliding* upwards or downwards; and in singing, it is *leaping*, as it were, from a lower to a higher, or from a higher to a lower note: the only two possible ways of varying the human voice with respect to elevation or depression; so that when we are told by some writers on this subject, that the speaking of the ancients was a *kind* of singing, we are led into the error of supposing that singing and speaking differ only in degree, and not in kind; whereas they are just as different as motion and rest*.

V. Whenever in speaking we adopt a singing tone, (which was formerly the case with Puritan preachers,) it differs essentially from speaking, and can be pricked down upon paper, and be played upon a violin: and whenever in singing we adopt a speaking tone, the slide of this tone is so essentially distinct from singing as to shock the ear like the harshest discord. Those, therefore, who rank recitative as a medium between singing and speaking, are utterly ignorant of the nature of both. Recita-

* It is not denied that the slides in speaking may sometimes leap, as it were, from a low to a high, or from a high to a low note; that is, that there may be a very considerable interval between the end of one of those slides and the beginning of another; as between the high note in the word *no* in the question, *Did he say No?* and the low note which the same word may adopt in the answer, *No, he did not*. But the sound which composes the note of speaking, as it may be called, and the sound which composes the note of singing, are essentially distinct; the former is in continual motion, while the latter is for a given time at rest.

tive is just as much singing as what is called air, or any other species of musical composition.

VI. If we may have recourse to the eye, the most distinct and definite of all our senses, we may define musical notes to be horizontal lines, and speaking tones oblique lines: the one rises from low to high, or falls from high to low by distinct intervals, as

the following straight lines to the eye; — —

the other slides upwards or downwards as the following oblique lines; / \ nor is the one more dif-

ferent to the eye than the other is to the ear. Those, therefore, who gravely tell us, that the enunciation of the ancients was a kind of musical speaking, impose upon us with words to which we can annex no ideas; and when they attempt to illustrate this musico-speaking pronunciation, by referring us to the Scotch and other dialects, they give us a rhetorical flourish instead of a real example: for however the Scotch and other speakers may drawl out the accent, and give the vowel a greater length than the English, it is always in an oblique, and not in a straight line: for the moment the straight line of sound, or the monotone is adopted, we hear something essentially distinct from speaking.

VII. The English accent, therefore, is an elevation of voice; whether we consider it in words pronounced singly, or compared with the other words or syllables. Considered singly, it rises from a lower to a higher tone in the question *Nó?* which may therefore be called the acute accent, and falls from a higher to a lower tone in the answer *Nð*, and may therefore be called the grave. When compared with the preceding and succeeding words or syllables, it is louder and higher than the preceding, and louder and lower than the succeeding syllables in the question, *Satisfactorily did he say?* and both louder and higher than either the preceding or suc-

ceding syllables in the answer—He said *satisfactorily*. Those who wish to see this explained more at large may consult Elements of Elocution, vol. i. page 112; or Melody of Speaking Delineated, page 7.

VIII. This idea of accent is so evident upon experiment, as to defy contradiction; and yet, such is the general ignorance of the modifications of the voice, that we find those who pretend to explain the nature of accent the most accurately—when they give us an example of the accent in any particular word, suppose it always pronounced affirmatively and alone; that is, as if words were always pronounced with one inflexion of voice, and as if there were no difference, with respect to the nature of the accent, whether the word is in an affirmation or a question, in one part of the sentence or in another; when nothing can be more palpable to a correct ear than that the accents of the word *voluntary* in the following sentences, are essentially different:

His resignation was *voluntary*.

He made a *voluntary* resignation.

In both, the accent is on the first syllable. In the first sentence, the accented syllable is higher and louder than the other syllables: and in the second, it is louder and lower than the rest. The same may be observed of the following question:

Was his resignation *voluntary* or *involuntary*?

where the first syllable of the word *voluntary* is louder and lower than the succeeding syllables; and in the word *involuntary*, it is louder and higher. Those who have not ears sufficiently delicate to discern this difference, ought never to open their lips about the acute or grave accent, as they are pleased to call them; let them speak of accent as it relates to stress only, and not to elevation or depression of voice, and then they may speak intelligibly.

IX. A want of this discernment has betrayed Mr. Forster into obscurity and contradiction. To say nothing of his asserting that the English, Irish, and Scotch accent differ, (where accent cannot possibly mean stress, for then English verse would not be verse in Ireland and Scotland,) what shall we think of his telling us, that in England we pronounce the word *majesty** with an acute accent, and long quantity upon the first syllable, and the two last syllables with the grave accent and short quantity; and that in Scotland this word is pronounced with a grave accent, and long quantity on the first syllable, and with an acute accent and short quantity on the last? Now, if by accent is meant stress, nothing is more evident than that the English and Scotch place the accent on the same syllable; but if elevation be included in the idea of accent, it is as evident that the English pronounce the first syllable louder and higher than the two last, when they pronounce the word either singly, or as ending a sentence, as,

He spoke against the king's *majesty*.
and louder and lower than the two last, when it is the last accented word but one in a sentence, as,

He spoke against the *majesty* of the king.
or when it is the last word in asking a question, beginning with a verb, as,

Did he dare to speak against the king's *majesty*?

X. Where then is the difference, it will be asked, between the English and Scotch pronunciation? I answer, precisely in this; that the Scotch are apt to drawl out every syllable to a greater length than the English: and that in the word *majesty*, as well as in every other of the same form, they generally adopt the rising inflexion, as in the two last sentences, whether it ends a question beginning with a verb, as, "Is this picture of his *majesty*?" or

* Essay on Accent and Quantity, 2d edit. page 48.

whether it ends an affirmative sentence, as, "This " is the picture of his *majesty*." And it is in the prevalence of this pronunciation, namely, that of ending the word with the rising inflexion that forms the principal difference between the English and Scotch pronunciation.

XI. Having thus endeavoured to ascertain the accent and quantity of our own language, let us next enquire into the nature of the accent and quantity of the ancients.

XII. The long quantity of the ancients must arise either from a prolongation of the sound of the vowel, or from that delay of voice which the pronunciation of two or more consonants in succession, are supposed naturally to require. Now vowels were said to be either long by nature, or long by position. Those long by nature* were such as were long, though succeeded by a single consonant, as the *u* in *natura*, and were a sort of exception to the general rule; for a vowel before a single consonant was commonly short, as is every *u* in the word *tumulus*. Those vowels which were long by position, were such as were succeeded by two or more consonants; as the first *o* in *sponsor*: if the long quantity of the ancients was the same distinction of the sound of the vowel as we make in the words *cadence* and *magic*, calling the first *a* long, and the second short: then the *a* in *māter* and *pāter* † must have been pro-

* If the long quantity of the Greek and Latin arose naturally from the retardation of sound occasioned by the succeeding consonants, the long vowels in this situation ought to have been termed long by *nature*, and those long vowels which come before single consonants should have been called long by *custom*: since it was nothing but *custom* made the vowel *e* in *decus* (honor) short, and in *dedo* (to give) long; and the vowel *o* in *ovum* (an egg) long, and in *ovo* (to triumph) short.

† I do not here enter into the question concerning the ancient sound of the Latin *a*, which I am convinced was like our *a* in *water*; but whether it was like the *a* in *paper*, *father*, or *water*, is not of any importance in the present question; the quantity is the same, supposing it to have been any one of them.

nounced like our *a* in *paper* and *matter*: and those vowels which were long by position, as the *a* in *Bacchus* and *campus* must have been sounded by the ancients as we hear them in the words *bake* and *came*.

XIII. If therefore the long quantity of the ancients was no more than a retardation of voice on the consonants, or that duration of sound which an assemblage of consonants is supposed naturally to produce without making any alteration in the sound of the vowel, such long quantity as this an English ear has not the least idea of. Unless the sound of the vowel be altered, we have not any conception of a long or short syllable; and the first syllables of *banish*, *banner*, and *banter*, have, to our ears, exactly the same quantity.

XIV. But if the long quantity of the ancients arose naturally from the obstruction the voice meets with in the pronunciation of two or more consonants, how does it happen that the preceding consonants do not lengthen the vowel as much as those which succeed? Dr. Gally tells us, the reason of this is, "that the vowel being the most essential part of the syllable, the voice hastens to seize it; and in order to do this, it slurs over all the consonants that are placed before it, so that the voice suffers little or no delay. But the case of the consonant that follows is not the same: it cannot be slurred over, but must be pronounced full and distinct, otherwise it would run into and be confounded with the following syllable. By this mean the voice is delayed more in the latter, than in the former part of the syllable, and 'or' is longer than $\varsigma\varphi\alpha$, and $\eta\psi$ longer than $\Sigma\pi\lambda\eta$."

I must own myself at a loss to conceive the force of this reasoning: I have always supposed the consonant, when it forms part of a syllable, to be as essential to its sound as the vowel; nor can I conceive, why the latter consonants of a syllable may not be pronounced as rapidly as the former, without

running the former syllable into the latter, and thus confounding them together, since no such confusion arises when we end the first syllable with the vowel, and begin the following syllable with the consonants, as *pro-crastino*, *pro-stratus*, &c. as in this case there is no consonant to stop the first syllable, and prevent its running into the second; so that Dr. Gally seems to have *slurred* over the matter rather than to have explained it; but as he is the only writer who has attempted to account for the manner in which quantity is produced by consonants, he is entitled to attention.

XV. In the first place, then, in words of more than one syllable, but one consonant can belong to the *preceding* vowel, as the others must necessarily be considered as belonging to the *succeeding* vowel, and, according to Dr. Gally, must be hurried over, that the voice may seize its favourite letter: but as one consonant does not naturally produce long quantity, where is the delay, if the other consonants are hurried over? and consequently, where is the long quantity which the delay is supposed to produce? This is like adding two nothings together to produce a something.

XVI. But what does he mean by the necessity there is of pronouncing the latter consonant full and distinct that it may not run into and be confounded with the following syllable? Must not every consonant be pronounced full and distinct, whether we pronounce it rapidly or slowly, whether before or after the vowel? Is not the *str* in *stramen* pronounced as full and distinct as the same letters in *castra*, *castrametor*? &c. I know there is a shadow of difference by pronouncing the vowel in our short English manner so as to unite with the *s*; but if we make the preceding vowel long, as in *case*, and, according to the rules of syllabication laid down by Ramus, Ward, and the Latin Grammarians, carry the consonants to the succeeding syllable, we find these consonants pronounced exactly in the same

manner: and this leads us to suppose that double consonants were the signs only, and not the efficient of long quantity; and that this same long quantity was not simply a duration of sound upon the consonants, but exactly what we call long quantity: a lengthening of the sound by pronouncing the vowel open; as if we were to pronounce the *a* long in *mater*, by sounding it as if written *mayer*; and the same letter short in *pater*, as if it were written *patter* *.

XVII. The reason of our repugnance to admit of this analogy of quantity in the learned languages is, that a diametrically opposite analogy has been adopted in the English, and, I believe, in most modern tongues; an analogy which makes the vowel long before one consonant, and short before more than one.

XVIII. If, however, the quantity of the ancients lay only in the vowel which was lengthened and shortened in our manner by altering the sound; how strange must have been their poetical language, and how different from the words taken singly! Thus the word *nec*, which, taken singly, must have been pronounced with the vowel short, like our English word *neck*—in composition, as in the line of Virgil, where it is long,

“*Fulgura nec diri toties arsere cometæ.*”

This word must have been pronounced as if written

* What exceedingly corroborates this idea of quantity is, the common or doubtful vowels, as they are called; that is, such as come before a mute and a liquid; as the first *a* in *patria*, the *e* in *reflex*, &c.; as in these words the vowel preceding the mute and liquid are either long or short, as the writer or speaker pleases to make them; but if the consonants naturally retarded the sound of the syllable, so as to make it long, how could this be? If the syllable was to be made long, did the speaker dwell longer on the consonants? and if it was to be made short, did he hurry them over? And did this make the difference in the quantity of these syllables? The utter impossibility of conceiving this to have been the case, renders it highly probable that the long or short quantity lay only in the vowel.

seek; just as differently as the words *proper*, *of*, and *mankind*, in the line of Pope,

“The proper study of mankind is man;”
and as if written,

The proper study ove mane-kind is man.

When to this alteration of the quantity, by the means of succeeding consonants, we add that rule—

“Finalem cæsura brevem producere gaudet”—
which makes the short or doubtful vowel long, that either immediately precedes the cæsura, or concludes the hexameter verse—what must be our astonishment at this very different sound of the words arising merely from a different collocation of them; and at the strange variety and ambiguity to the ear this difference must occasion!

XIX. But if this system of quantity among the ancients appears strange and unaccountable, our wonder will not be diminished when we inquire into the nature of their accent.

XX. From what has been said of accent and quantity in our own language, we may conclude them to be essentially distinct and perfectly separable: nor is it to be doubted that they were equally separable in the learned languages: instances of this from the scholiasts and commentators are innumerable: but so loose and indefinite are many of their expressions; so little do they seem acquainted with the analysis of the human voice, that a great number of quotations are produced to support the most opposite and contradictory systems. Thus Vossius, Heninius, and Dr. Gally, produce a great number of quotations which seem to confound accent and quantity, by making the acute accent and long quantity signify the same; White, Michaelis, Melancthon, Forster, Primat, and many other men of learning, produce clouds of witnesses from the ancients to prove that accent and quantity are essentially different. The only thing they seem to

Greek and Latin Prosodies ; though as strenuously denied by Dr. Galley *, Isaac Vossius, and Hennius ; and these last seem to have been persuaded of the inseparable concomitancy of the acute accent and long quantity, from the impossibility they supposed there was of separating them in any language: but if we make our ears and not our eyes judges of quantity, can any thing be more palpable than the short quantity of the accented syllables of *próselyte*, *áno^{dyne}*, *tribune*, and *ínmate*; and the long quantity of the final syllables of these words? and when we pronounce the Greek and Latin words, *σφάλλω* *ambo*; *ἀμφω* *fallo*, nothing can be more evident than

“ are of the nature of a wind-instrument, in ordinary pronunciation. “ For the sounds of our voice in common speech differ from those of “ such musical instruments, not in *quality*, but in arithmetical discrete “ quantity or number only, as hath been observed before, and is con- “ firmed by the decisive judgment of that nice and discerning critic “ Dionysius of Halicarnassus. Here then is, to demonstration, an “ acute tone consistent with a short time, and a grave tone with a long “ one.” P. 342. 343. To this I may add the observation made by the author of the *Essay on the Harmony of Language*. “ Strange it “ seems, that the author of this passage should maintain an opinion so “ contrary to truth, so repugnant to his own purpose, so belied by “ daily and hourly experience, as that the union of the acute tone “ with a short quantity seldom occurs in English pronunciation, and “ is hardly practicable by an English voice.” And still more strange, I may add, is it, that these two authors should not see that the experiment, which is called a demonstration, has nothing to do with the point in question. Let it once be allowed that the Greeks and Romans sung their language instead of speaking it, and then the acute or grave accent with long or short quantity are perfectly reconcileable; but it is not about musical but speaking tones that we inquire. And though the authority of Dionysius, of Halicarnassus, is cited for the nature of the speaking voice as distinct, in degree only and not in kind, from singing, I boldly assert that this is not matter of authority, but of experiment; and that singing and speaking are as distinct as motion and rest. It is true some motion may be so slow as not to be perceived, but then it is to be considered as rest: as a curve may approach so near to a right line as not to be distinguishable from it; but in these cases where the senses and not the understanding are addressed, things are to be estimated for just what the senses value them at: *De non apparentibus & de non existentibus eadem est ratio.*

“ If the acute accent or stress, as Dr. Galley calls it, made the short syllable long, what becomes of the metre of verse? How will he scan *Arma virumque cano?*

the long quantity of the final vowel, though without the accent, and the short quantity of the initial and accented syllable.

XXIV. As to the long quantity arising from the succession of two consonants, which the ancients are uniform in asserting ; if it did not mean that the preceding vowel was to lengthen its sound ; as we should do by pronouncing the *a* in *scatter* as we do in *skater*, (one who skates,) I have no conception what it meant ; for if it meant that only the time of the syllable was prolonged, the vowel retaining the same sound, I must confess as utter an inability of comprehending this source of quantity in the Greek and Latin as in English. *Banish*, *banner*, and *banter*, have to our ears the first syllable equally short : the same may be observed of *senate*, *seminary*, *sentence*, and *sentiment* ; and if, as an ingenious inquirer * into this subject has asserted, the ancients pronounced both the consonants in *callidus*, *fallo*, &c. such a pronunciation must necessarily augment the number of syllables, as if written *calelidus*, *falelo*, &c. ; and is therefore contrary to all the rules of ancient prosody ; nor would this pronunciation to our ears give the least length to the preceding vowel, any more than the succeeding mute does in *sentence* and *sentiment*.

XXV. When these observations on the accent and quantity of the ancients are all put together, shall we wonder that the learned and ingenious author of *Elements of Criticism* † should go so far as to assert that the dactyls and spondees of hexameter verse, with respect to pronunciation, are merely ideal, not only with us, but that they were so with the ancients themselves ? Few, however, will adopt an opinion which will necessarily imply that the Greek and Latin critics were utterly ignorant of the nature of their own language : and every admirer of those ex-

* *Essay upon the Harmony of Language*, p. 228, 233. Robson, 1774.

† *Elements of Criticism*, Vol. II., page 106. See also the *Essay upon the Harmony of Language*, page 234.

cellent writers will rather embrace any explanation of accent and quantity, than give up Dionysius of Halicarnassus, Cicero, Quintilian, and Longinus. Suppose then, as a last refuge, we were to try to read a Greek or Latin verse both by accent and quantity, in the manner they have prescribed, and see what such a trial will produce.

XXVI. By quantity, let us suppose the vowel lengthened to express the long quantity, and by the acute accent, the rising inflexion as explained above,

Tityre tú pátlæ récubans súb tégmíne fági
Sylvéstrem ténui músam meditáris avéna.

Títŷrë tû pátulæ rěcübâns sùb tégmíñë fágî,
Sýlvéstrem ténüi mûsám měditáris ávénâ.

Teétyre toó pátllee récubanes soób teégmíne fági,
Seelvécéstreem ténui moósame meditáris avéna.

Μῆνιν ἔειδε Θεά, Πηληῆάδεω Αχιλῆος
Οὐλόμενην, ἡ μυρὶ Ἀχαιοῖς ἀλε ἔθηκη.

Μῆνιν ἔειδε Θεά Πηλῆάδεω Αχιλῆος
Οὐλόμενην ἡ μυρὶ Ἀχαιοῖς ἀλγε ἔθηκη.

Méan-in á-eye-de The-ày Pea-lea-e-á-dyo A-kil-léa-ose
Ow-lom-mén-een heè moo-ré a-kay-oës áil-ge éth-ee-kee.

XXVII. Now there are but four possible ways of pronouncing these verses without going into a perfect song*: One is to pronounce the accented syllable with the falling inflexion, and the unaccented

* This I may be bold to say is coming to the point at once, without hiding our ignorance, by supposing that the ancients had some mysterious way of pronouncing which we are utterly incapable of conceiving. Mr. Sheridan tells us that the ancients did observe the distinction of accents by an elevation and depression of voice, but the manner in which they did it, must remain for ever a secret to us; for, with the living tongue, perished the tones also; which we in vain endeavour to seek for in their visible marks. Lect. on Elocution, 4to. edit. page 39. From these and similar observations in many of our writers one would be tempted to imagine, that the organs of speaking in ancient Greece and Rome were totally different from those of the present race of men in Europe.

syllable with the same inflexion in a lower tone; which is the way we pronounce our own words when we give them the accent with the falling inflexion: the second is to pronounce the accented syllable with the rising inflexion, and the unaccented syllables with the same inflexion in a lower tone; which we never hear in our own language: the third is, to pronounce the accented syllable with the falling inflexion, and the unaccented syllables with the rising, in a lower tone: and the fourth, to pronounce the accented syllable with the rising inflexion, and the unaccented with the falling, in a lower tone. None of these modes but the first and last do we ever hear in our own language: the second and third seem too difficult to permit us to suppose that they could be the natural current of the human voice in any language. The first leaves us no possible means of explaining the circumflex; but the last, by doing this, gives us the strongest reason to suppose, that the Greek and Latin acute accent was the rising inflexion, and the grave the falling inflexion, in a lower tone:

XXVIII. But if the reader were sufficiently acquainted with these inflexions of voice, or could be present while I exemplified them to him, I doubt not that he would immediately say, it was impossible so monotonous a pronunciation could be that of the Greeks and Romans*: but when we consider the monotony of the Scotch, Welch, and Irish, why should we wonder that other nations should be as monotonous. Let us view the Greek and Latin pronunciation on which side we will, we must, to be consistent with their own rules, feel them to be extremely monotonous. According to the laws of ancient prosody, every unaccented syllable must be lower than that which is accented; and if so, a most disagreeable monotony must necessarily ensue. For

* Dr. Burney tells us, that Meibomius, the great and learned Meibomius, when prevailed upon at Stockholm to sing Greek strophes, set the whole court of Christina in a roar; as Naudé did in executing a Roman dance.

as every word in Latin, and almost every word in Greek, of more than one syllable, ended with the grave accent, that is, in a lower tone than the preceding syllables, almost every word in those languages ended with the same tone, let that tone have been what it would*.

XXIX: I am supported in this conjecture, notwithstanding all the fine things † the antients, and many of the moderns, say of the variety and harmony of the Greek and Latin languages, by the definition which they give of the circumflex accent; which is, that it was a combination of the acute and grave upon the same syllable. This is so incomprehensible to modern ears, that scarcely any one but the author of the present Observations has attempted to explain it by experiment. It stands for nothing but long quantity in all our schools; and, contrary to the

* If we enquire into the reason why our own pronunciation of Latin verse is much more varied than that which I suppose was the pronunciation of the ancients, it will be easily perceived to arise from the different inflexions of voice adopted on some of the words. Thus in the line

Sylvestrem tenui musam meditaris avena.

The first, third, and last words have the last unaccented syllables lower than the accented syllable, and the second and fourth words have the last unaccented syllables higher than the accented syllable: this is in direct opposition to the Greek and Latin prosody; but from this arises the variety.

† The Grecian sage (says Dr. Burney) according to Gravina, was at once a philosopher, a poet, and a musician. "In separating these 'characters,'" says he, "they have all been weakened; the system of 'philosophy has been contracted; ideas have failed in poetry, and 'force and energy in song. Truth no longer subsists among mankind: the philosopher speaks not at present through the medium of 'poetry, nor is poetry heard any more through the vehicle of melody.'" "Now to my apprehension," says Dr. Burney, "the reverse of all this is exactly true: for by being separated, each of these professions receives a degree of cultivation, which fortifies and renders it more powerful, if not more illustrious. The music of ancient philosophers, and the philosophy of modern musicians, "I take to be pretty equal in excellence." Hist. of Music, vol. 1, page 162. Here we see good sense and sound philosophy contrasted with the blind admiration and empty flourish of an overgrown school boy concluding his theme.

clearest testimonies of antiquity, it has, by Dr. Galley * and a late respectable writer on the Greek and Latin Prosodies, been explained away into nothing more than the acute accent. But if it means a raising and falling of the voice upon the same syllable, which is the definition the antients uniformly give of it, it is just as easy to conceive as raising and falling the voice upon successive syllables; or, in other words, as going from a lower tone to a higher upon one syllable, and from a higher to a lower upon the next: and this consideration leads me to conjecture, that the acute accent of the antients was really the rising inflexion, or upward slide of the voice; for this being once supposed, nothing is so easy as to demonstrate the circumflex in our own language; which, without this clue, it will be impossible to do in the antient languages; and even with it, we must be astonished they had but one circumflex, since it is just as easy to fall and raise the voice upon the same syllable, as to raise and fall it †.

XXX. But our wonder at these peculiarities of the Greek and Latin languages will cease, when we turn our thoughts to the dramatic performances of the people who spoke these languages. Can any thing astonish us more than that all their tragedies and comedies were set to music, and actually accompanied by musical instruments? How is our laughter, as well as our wonder, excited, when we are told that sometimes one actor gesticulated while another

* Dissertation against Greek accents, page 53.

† To add to our astonishment that the Greek and Latin languages had but one circumflex, what can be more wonderful than that among so many of the antients who have written on the causes of eloquence, and who have descended to such trifling and childish observations upon the importance of letters and syllables, we should not find a single author who has taken notice of the importance of emphasis upon a single word! Our modern books of Elocution abound with instances of the change produced in the sense of a sentence by changing the place of the emphasis: but no such instance appears among the ancients. Not one poor *Will you ride to town to day?*

recited a speech; and that the greater admiration was bestowed upon the former! Nay, to raise the ridicule to the highest pitch, we are informed that actors in their speeches, and the chorus in their songs, accompanied their performances by dancing*. That the actors wore masks lined with brass to give an echoing sound to the voice, and that these masks were marked with one passion on one side, and with a contrary passion on the other, and that the actor turned that side to the spectators which corresponded to the passion of the speech he was reciting. These extraordinary circumstances are not gathered from obscure passages of the antients, picked up here and there; but are brought to us by the general and united voice of all antiquity; and therefore, however surprising, or even ridiculous, they may seem, are undoubtedly true.

XXXI. Perhaps it will be said, is it possible that those who have left us such proofs of their good sense and exquisite taste in their writings, statues, and seals, could be so absurd in their dramatic representations? The thing is wonderful, it may be answered; but not more so than that they should not have seen the use of stirrups in riding, of the polarity of the loadstone in sailing, and of several other modern discoveries, which seem to have stared them full in the face without their perceiving it. But is there any thing more common than to find not only individuals, but a whole people, who, though remarkably excellent in some things, are surprisingly deficient in others? So true is the observation of Middleton; who, speaking of those who have written on the pronunciation of the Greek and Latin languages, says: *Ab illis vero scriptoribus etsi plurima ingeniose atque erudite disputata sint, nonnulla tamen deesse, multa dubiè, quædam etiam falso posita animadverti; idque hac in causa acci-*

* Hence the old tragedians Thespis, Pratinas, Cratinas, and Phrynicus, according to Athenæus, bore the name of *dancers*, *Οργανικοι*, because they used so much dancing in their choruses.

disse, quod in cæteris plerisque solet, ut mortalium nemini detur rem invenisse simul & perfecisse. *De Lat. Lit. Pronun.*

XXXII. That singing a part in a tragedy should seem so unnatural * to us, arises chiefly from our

* Perhaps our unwillingness to believe that the ancient dramas were set to music, arises from a very mistaken notion we have of their skill in that art. It is true we have not the same materials for judging of their music as we have of their poetry and sculpture; but their ignorance of counterpoint, and the poverty of their instruments, sufficiently show what little progress they had made in it. Those very few remains of their music which have reached us, confirm us in this conjecture, and it is to the indefatigable pains of so good a scholar and so excellent a musician as Dr. Burney, that we are indebted for an illustration of it.

" At the end of a Greek edition of the astronomical poet, Aratus, " called *Phænomena*," says Dr. Burney, " and their Scholia published " at Oxford in 1762; the anonymous editor, supposed to be Dr. John " Fell, among several other pieces, has enriched the volume with three " hymns which he supposed to have been written by a Greek poet, " called *Dionysius*; of which the first is addressed to the Muse, Cal- " liope, the second to Apollo, and the third to Nemesis; and these " hymns are accompanied with the notes of ancient music to which " they used to be sung."

" I know not whether justice has been done to these melodies; all " I can say is, that no pains have been spared to place them in the " clearest and most favourable point of view: and yet, with all the " advantages of modern notes and modern measures, if I had been " told that they came from the Cherokees or the Hottentots, I should " not have been surprised at their excellence. There is music which " all mankind, in civilized countries, would allow to be good: but " these fragments are certainly not of that sort: for, with all the light " that can be thrown upon them, they have still but a rude and in- " elegant appearance, and seem wholly unworthy of so ingenious, re- " fined, and sentimental a people as the Greeks, especially if we sub- " scribe to the high antiquity that has been given to two of the hymns, " which makes them productions of that period of time when arts " and sciences were arrived in Greece at the highest point of perfec- " tion."

" I have tried them in every key and in every measure that the feet " of the verses would allow; and as it has been the opinion of some, " that the Greek scale and music should be read Hebrew-wise, I have " even inverted the order of the notes, but without being able to " augment their grace and elegance. The most charitable supposition " that can be admitted concerning them is, that the Greek language " being itself accentuated and sonorous, wanted less assistance from " musical refinements than one that was more harsh and rough, and " music being still a slave to poetry, and wholly governed by its feet,

" derived

being so little accustomed to it. Singing in the pulpit seems to the full as extraordinary; and yet this song was so powerful about a century or two ago, and later in Scotland *, as to make mere speaking, though with the utmost energy, appear flat and insipid. Let the human voice be but in a fine tone, and let this tone be intensely impassioned, and it will infallibly, as Milton expresses it,

——— take the prison'd soul,
And lap it in Elysium ———

XXXIII. What may tend to reconcile us still more to this dramatic music, is the *sing-song* manner, as it is called, of pronouncing tragedy; which very generally prevailed before the time of Mr. Garrick, and which now prevails among some classes of speakers, and is preferred by them to, what we call,

" derived all its merit and effects from the excellence of the verse and " sweetness of the voice that sung, or rather recited it. For mellifluous and affecting voices, nature bestows from time to time on " some gifted mortals in all the habitable regions of the earth; and " even the natural effusions of these must ever have been heard with " delight. But *as music*, there needs no other proof of the poverty " of ancient melody, than its being confined to long and short syllables. We have some airs of the most graceful and pleasing kind, which " will suit no arrangement of syllables to be found in any poetical " numbers, ancient or modern; and which it is impossible to express " by mere syllables in any language with which I am at all acquainted."

Dr. Burney's conjecture, that the Greek music was entirely subservient to verse, accounts for the little attention which was paid to it in a separate state; it accounts for the effects with which their music was accompanied, and for the total uselessness of counterpoint. Simple melody is the fittest music to accompany words, when we wish to understand what is sung; simple melody is the music of the great bulk of mankind; and simple melody is never disrelished, till the ear has been sufficiently disciplined to discover the hidden melody which is still essential to the most complicated and elaborate harmony.

* The Rev. Mr. Whitefield was a highly animated and energetic preacher, without the least tincture of that tone which is called *canting*. When he went to Scotland, where this tone was in high estimation, though his doctrine was in perfect unison with that of his auditors, his simple and natural manner of speaking was looked upon at first as a great defect. He wanted, they said, the holy tone.

the more natural manner. This drawling, undulating pronunciation is, what the actors generally burlesque by repeating the line

Tum ti tum ti, tum ti tum ti tum ti.

and though this mode of declamation is now so much despised, it is highly probable that it was formerly held in estimation*.

XXXIV. Now, if we suppose this drawling pronunciation, which, though very sonorous, is precisely speaking, and essentially different from singing—if we suppose this to have been the conversation pronunciation of the Greeks and Romans, it may possibly throw some light upon the manner in which they pronounced by accent and quantity at the same time; for though we can sufficiently conceive that in common speaking in our own language we can make the accented syllable short, and the unaccented syllable long, as in the words *qualify*, *specify*, *elbow*, *inmate*, &c. yet in the drawling pronunciation we have been speaking of, the long unaccented vowels in these words are made much longer, and consequently more perceptible.

XXXV. But as the accent of our language is so different from that of the Greek and Latin, our pronunciation must necessarily be very different likewise. The acute accent of the antients being always higher than either the preceding or succeeding syllables; and our accent, though always higher than the preceding, being sometimes lower than the succeeding syllables; there must certainly be a wide difference between our pronunciation and theirs.

* This cant, which though disgusting now to all but mere rustics, on account of its being out of fashion, was very probably the favourite modulation, in which, heroic verses were recited by our ancestors. So fluctuating are the taste and practices of mankind! but whether the power of language has received any advantage from the change just mentioned (namely, pronouncing words in a more simple manner) will appear at least very doubtful, when we recollect the stories of its former triumphs, and the inherent charms of musical sounds.—The Art of delivering Written Language, page 73.

Let us, however, explain the Greek and Latin accent as we will ; let it be by singing, drawling, or common speaking,—it will be impossible to tell how a monotony could be avoided, when almost every word of more than one syllable in these languages must necessarily have ended in the same tone, or, if you will, with the same grave accent *.

XXXVI. After all, that the Greeks and Romans, in explaining the causes of metrical and prosaic harmony, should sometimes descend to such minute particulars † as appear to us trifling and imaginary ; and at the same time neglect things which appear to us so essential : that they should be so dark, and sometimes so contradictory, in their account of accent and quantity, as to furnish opposite systems among the moderns, with ample quotations in favour of

* Where was all that endless variety with which the moderns puff off the Greek language, when it had but one circumflex ? The human voice is just as capable of falling and rising upon the same syllable as rising and falling ; and why so palpable a combination of sounds as the former should be utterly unknown to the Greeks and Latins, can be resolved into nothing but (horresco referens) their ignorance of the principles of human speech.

† Nec illi (Demostheni) turpe videbatur vel optimis relictis magistris ad canes se conferre, et ab illis *et* literæ vim et naturam petere, illorumque in sonando, quod satis esset, morem imitari. Ad. Meker. de vet. & rect. Pren. Ling. Græcæ, page 14.

It is an observation of Chambers, author of the Cyclopædia, that nonsense sounds worse in English than in any other language : let us try the experiment by translating the above passage. Nor did Demosthenes think it below him to leave the company of the most respectable people of Athens, and go to the dogs, in order to learn from them the nature of the letter *r*, and by observing the sound they gave it, to imitate as much as was necessary the manner of pronouncing it.

To which we may add that wise remark of one of the ancients mentioned by Longinus, that music arose from observing the strokes of the smiths' hammers upon the anvil.

What encomiums do we meet with in Cicero, of the delicacy of the ears even of the common people of Rome ; who, if an actor on the stage made the least error in accent or quantity, were immediately sensible of it, and would express their disapprobation. But I am apt to think, that an English actor, who should pronounce *Theâtre* or *conquïst* with the accent on the second syllable, would not escape better than the Roman.

each;—is this more wonderful than that Mr. Sheridan*, who was so good an actor, and who had spent so much time in studying and writing on elocution, should say that accent was only a louder pronunciation of the accented syllable and not a higher? Certainly not. But as this same Mr. Sheridan, in his Art of Reading, has excellently observed, that our perception of Latin quantity is imaginary, and arises not from the ear, but only from association, like spelling; so it may be observed, that the confusion and obscurity which reign among all our writers on accent and quantity, seem to arise from an ideal perception of long quantity produced by double consonants; from confounding stress and quantity, which are so totally different; and from mistaking loud for high and soft for low, contrary to the clearest definitions of each †.

* “ The Scotchman utters the first syllable of *battle*, *borrow*, *habit*, “ in a middle note, dwelling on the vowel; and the second with a sudden elevation of the voice, and short: as *bā-tle*, *bān-rō*, *bū-bit*. The Englishman utters both syllables, without any perceptible change of tone, and in equal time, as *bat'le*, *bor'row*, *hab'it*.” Art of Reading, page 77.—The smallest degree of attention might have taught Mr. Sheridan, that though this is the prevailing, it is not the invariable, pronunciation of a Scotchman: and that this elevation of voice, though more perceptible in a Scotchman from his drawling out his tones, is no less real in an Englishman, who pronounces them quicker, and uses them less frequently; that is, he mixes the downward inflexion with them which produces a variety. But these two inflexions of voice Mr. Sheridan was an utter stranger to.—See Elements of Elocution, Vol. 2d, at the beginning.

† Nothing is more fallacious than that perception we seem to have, of the sound of words being expressive of the ideas, and becoming, as Pope calls it, *an echo to the sense*. This coincidence, as Dr. Johnson observes in one of his Ramblers, seldom exists any where but in the imagination of the reader. We have a remarkable instance of this in Abbé du Bos: who tells us that Pasquier, attempting to prove that the French tongue is as susceptible as the Latin of fine touches of poetry, gives us several mimic phrases of the French poets, but that the examples produced by him are alone sufficient to refute his proposition. To the same fanciful source we may trace the aversion the Greeks had to end any of their words with the letter *m*: the dislike the Romans had to pronounce this letter when final, if a vowel began the next word, and their disinclination to placing the acute accent on the last syllable.

XXXVII. But till the human voice, which is the same in all ages and nations, is more studied and better understood, and till a notation of speaking sounds is adopted, I despair of conveying my ideas of this subject with sufficient clearness upon paper. I have, however, marked such an outline as may be easily filled up by those who study speaking with half the attention they must do music. From an entire conviction that the antients had a notation of speaking sounds, and from the actual experience of having formed one myself, I think I can foresee that some future philosophical inquirer, with more learning, more leisure, and more credit with the world than I have, will be able to unravel this mystery in letters, which has so long been the opprobrium & crux grammaticorum, the reproach and torment of grammarians.

THE END.

E R R A T U M.

Page 150, line 28th, for, "This word must have been pronounced," omit *This word*, and read "must necessarily have been pronounced."

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